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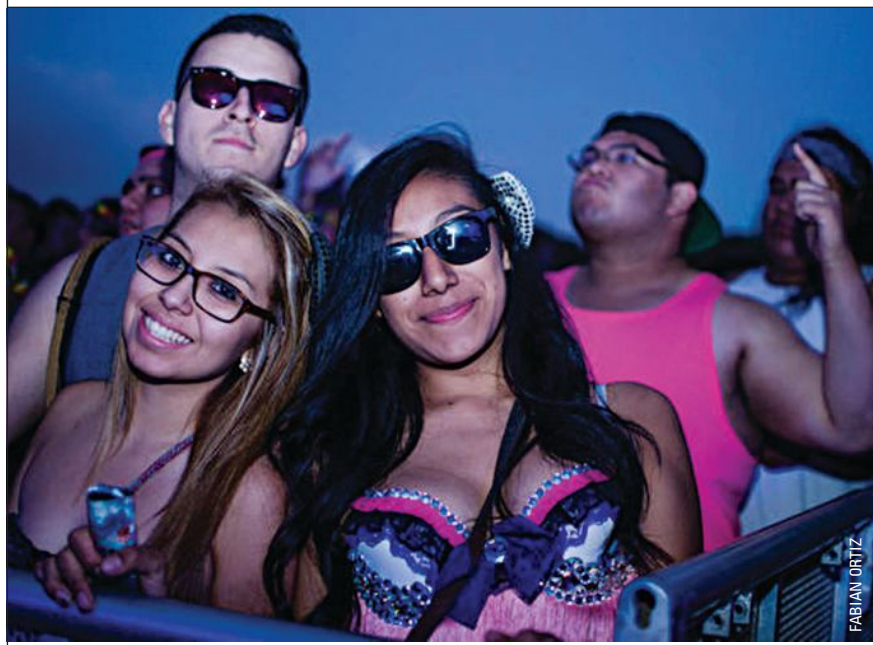
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Premature Execution

Newport Beach urologist Dr. Ron Gilbert was gunned down before he could see his wonder drug take off
BY MATT COKER

The afternoon of Jan. 28 was like most other Mondays for Dr. Ronald Gilbert. After a light rap on the examination-room door, he entered to see a new patient in his Orange Coast Urology office in Newport Beach. But the elderly man had not come for the consultation he'd scheduled, instead allegedly firing eight rounds into the chest of "Dr. Ron," as he was known to patients, staff and friends. One pal believes Gilbert was dead before he hit the floor.

Accused killer Stanwood Fred Elkus, a 75-year-old Lake Elsinore barber, had apparently come to settle what he believed to be a botched prostate operation he underwent at a Veterans Administration hospital decades earlier. But while Gilbert had worked at that VA facility, there was no record he performed the surgery; the Gilbert family attorney believes another urologist with a similar name treated Elkus.

Dr. Ron's patients and friends have since described him as deeply religious, down-to-earth, a family man, a tireless advocate for those under his care and, perhaps the best description from his own brother, a super mensch. Gilbert was well-respected at the Hoag Hospital-affiliated urology group he'd worked at since 1993, specializing in general urology, sexual dysfunction and related surgical techniques, and he consulted at the UC Irvine School of Medicine.

He was not a stereotypical country-club doctor. He had to fit patient rounds in with his other medical interests and personal obligations. Because nothing else out there seemed to work, for 20 years, Gilbert worked on a remedy for a problem he saw throughout his career: premature ejaculation (PE).

There are advertisements on television every hour of the day for prescription and non-prescription drugs that get men hard. But as Gilbert saw it, men shooting their loads too quickly was a far more prevalent problem, with estimates it affects one-third of the guys out there. Meanwhile, only 9 percent seek medical help.

Experts agree PE is most likely a mental issue, and it has been treated in the past with mood alterers that can have nasty side effects, including lost sexual desire. Another treatment typically involves numbing agents applied directly to the penis that can rob the man and his partner of sensation.

Through his years of experience, Gilbert agreed that a topical agent was the best

way to treat the problem, so he worked on a product that would absorb through the skin to the most sensitive areas of the penis, provide the man with maximum sensation and not numb the partner at all. By now you may have seen the online ads for his patented Promescent by Absorption Pharmaceuticals, which is billed as the first Food and Drug Administration-approved treatment for PE. In gel or spray form, the product has actually been on the market for two years and talked up nationally on *Dr. Oz* and *The Doctors*. It is quickly establishing itself in the urological community.

Abraham, a veteran entrepreneur who had no experience in the medical field when he partnered up with his friend and personal urologist, can switch from a depressed tone to that of a carnival barker when he describes Absorption Pharmaceuticals' "exponential growth" since he took the company over on June 1, 2011 (sales of \$220 per month to \$100,000 per month, he claims), and being courted by large companies who wouldn't take his phone calls before ("We're waiting until we get an offer we can't refuse, probably within six to eight months").

nationwide or directly from Absorption Pharmaceuticals (www.promescent.com).

"I have had and continue to have very good results with this product for men with premature ejaculation," writes Dr. Laurence A. Levine, one of the country's most respected urologists and a professor of urology at Rush University in Chicago, in an email to the *Weekly*. "This problem is far more prevalent than previously thought and affects up to 30 percent of men, regardless of age, etc. I have had men who have failed all other approaches to this problem and had great results

with Promescent."

Levine added that the medication acts quickly, is easily accessible and can cost as low as \$3 per dose. "As you can tell, I'm pretty excited about the product," he states.

Reaching the most potential patients possible would be what Gilbert wanted, according to Abraham, who notes, "We occasionally disagreed about the company being for profit because he had that healer mentality. He was such a quality human being."

"Ron was a humble, generous, caring, family-oriented man," echoed the late physician's wife, Elizabeth Gilbert, in a message she left before departing on a trip to her native Argentina, which is where she met her husband. "He did the right thing because it was how he lived, not because he worried about what people might think."

Abraham says he, Elizabeth Gilbert and

the couple's two sons own 65 percent of Absorption Pharmaceuticals, and while the CEO and another partner were named on the original patent with Gilbert, Abraham later had it changed so that Gilbert's name is alone on the patent.

"I have to help provide for his wife and children," Abraham explains. "He would do the same for my son. I want to honor him and create this legacy for him."

Abraham notes that if you Google "Ron Gilbert," the first 50 pages are about his murder. The CEO wants the top results to someday be the wonder drug the physician created.

"As painful as all the milestones are as we grow," he says, "I ended up saying to myself, 'I can't let Ron's legacy be murdered by a crazy guy.'"

MCOKER@OCWEEKLY.COM



DR. GILBERT AND HIS SONS

ELIZABETH GILBERT

All of which should make Absorption Pharmaceuticals CEO Jeff Abraham the happiest clam around. But while the executive sees his company poised to do such boffo business it will likely be scooped up by a pharmaceutical giant that will pay him, Gilbert's survivors and other investors tens of millions of dollars, Abraham swears he cannot enjoy the moment. Not with someone very important missing.

"Everyone says Ron would love the success we're having, but I will always believe he should be here to enjoy it," Abraham says by phone from his new home north of Las Vegas, where he moved because the memories around Huntington Beach where he and Gilbert lived are too difficult to endure. "People say he's in a better place. Bullshit. He needs to be right here. This was his dream."

But he cannot talk long about his company's success before it all comes back to Gilbert, whose only flaw in the CEO's mind was not having a head for business.

"Ron, like me, was not from a wealthy family," Abraham mentions. "We worked our way up. It was not like being a physician was his meal ticket. He was starting to enter an era where his earnings were going up. And then this tragic event . . ."

Abraham says he was semi-retired when Gilbert mentioned the PE remedy he was working on, with visions of late-night ads and infomercials akin to those of non-prescription boner-pill hawkers. The businessman says he crunched the numbers and became convinced Promescent could take off like Viagra did years earlier—with FDA approval, but without a prescription. It is currently available from 1,000 urologists



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» GUSTAVO ARELLANO



DEAR MEXICAN: With the current state and federal prison system spitting out even harder criminals because of overcrowding and gang activity

allowed to a certain degree by the "system," while considering the small percentage of inmates who actually make it out and live a positive life . . . why are some legislators, government officials and American citizens on public record stating that illegal immigration can be fixed by merely charging illegals money for first-time offenses and prison time for repeat offenders? Our prison system, I think, would create more criminally minded individuals and, if not, expose immigrants looking for a better opportunity in life to the savage nature of living behind bars. I feel that if the citizens of the United States ever vote in the "wrong" presidential candidate, our new president will be pressured to pass a law to something of that effect, which would only lead to immigrants of all nationalities having an even more negative stigma. We can sit here and discuss facts and charts and percentages of those who are in prison and if there are more white people in jail compared to Mexicans and blah blah blah . . . but what do we have to do in order to avoid such a scenario from occurring, as the sign of the times is pointing in that direction?

Worried for Wabs

DEAR GABACHO: Methinks you had a bit too much of the *pruno* before typing this letter, but I follow you. You're saying it's wrong for politicians to enact draconian laws that imprison undocumented folks and that we should elect a president who wouldn't support such measures. Problem is, American voters went for the "right" presidential choice with Barack Obama these past two elections, and look at the results: More deportations have occurred under his administration (about 400,000 people per year) than there ever was in the era of Dubya (who, for his many, many faults and sins, at least had the right ideas about Mexis, given his sister-in-law is one). Mitt Romney, of course, was a far-worse choice, what with him stealing the satiric idea of legendary cartooni-

sta Lalo Alcaraz that illegal immigrants "self-deport"—but Obama is bad, and the escalating protests against him by the Left (witness the seven DREAMers last week who chained themselves to the White House fence) are not only a welcome development, but also absolutely vital.

DEAR MEXICAN: Do Mexicans use cream of mushroom soup, or is that a *gringo*/Campbell's ploy to get white people to eat Mexican food? I grew up with parents from Kansas, and we lived in New Mexico in the late 1960s and early '70s. Being from the casserole generation, cream of mushroom soup was a staple of all casseroles, and my mom did not have the love for true green chile. The family chicken-enchilada recipe called for cream of mushroom soup and Velveeta cheese. I loved it growing up, but now that I am older and beyond nostalgia, the enchiladas taste like shit, so I am working on a new family recipe. During this process of formulating a new recipe has me wondering if cream of mushroom soup is at all used by those of Hispanic descent, or is it just a post-Depression white person's abomination?

One Royal Vomit

DEAR GABACHO: Don't forget that a lot of Mexicans came of age in the same era as you, so while cream of mushroom isn't exactly a Mexican pantry staple as, say, Tapatio, it's not unheard of. Mexican food is chameleonic and adapts to what's available, ensuring its brilliance. For instance? My *mami*'s magnificent *buñuelos*—giant fried, airy disks of cinnamon-sugar goodness—are made not with flour tortillas or even masa but . . . rice paper that *chinitos* use for their spring rolls. Somewhere, Rick Bayless *se cago* his pants . . . and that's a good thing!

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Hey You!

» ANONYMOUS

Parenting Fail!

You were the wackadoodle at the front door of Whole Foods who I usually avoid by entering near the restaurant. Now, I don't care what your agenda is (WWF, Surfrider, Greenpeace), but you have no business depositing your pre-adolescent daughter in what really becomes a bar after 6 p.m., especially when a brewery is hosting an event. You let her fend for herself for at least 90 minutes while I was there attending said brewery event. I have to say, your daughter was sweet and personable. But as a mom, it broke my heart to see you give her a dollar for a street taco, and then leave again. You stayed outside talking to strangers and getting signatures for your petition. Shame on you. I can only hope this was a one-off baby-sitter fail and not your usual gig.

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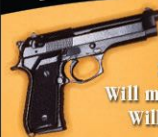
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45 Years OF SPEED

BY TAYLOR HAMBY

The Costa Mesa Speedway comes of age



1. Mike Faria (inside) and Bobby Schwartz (1988) 2. Two-time world champ (1981, '82) Bruce Penhall (inside) and Mike Bast, seven-time U.S. National Champ (1987) 3. Brad Oxley (inside) and Steve Lucero (1988) 4. Grandfather of American speedway Harry Oxley and son Brad Oxley, the current promoter of Costa Mesa Speedway (1987) 5. Jack Milne, the first American to win the World Speedway Championship (1987) 6. Alan Christen (front), Keith Chrisco (inside rear), Kelly Moran (middle) and John Sandona (1990) 7. Dub Ferrell (front) and Brad Oxley (1990) 8. Bud Gray from the TV show *Father Knows Best* (1987) 9. John Cook (inside) and Schwartz (1986). All photos by Jim Thorn/Back It In Photos

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45 Years OF SPEED

FROM PAGE 11

Somewhere inside the chaos of a speedway motorcycle racetrack, between the war cries from fans on the grandstand and riders controlling bikes without brakes while careening in circles at 60 mph, overwhelmed by the desire to cross the finish line first—somewhere hidden within all that—there is a calmness.

“Speedway is more of a zen thing,” explains Brad Oxley, the promoter and inheritor of the Costa Mesa Speedway at the Orange County Fairgrounds, which is celebrating its 45th anniversary this year. “You have to get in the right mindset. You have to control your breathing, your heart rate. You have to have fortitude—I call it fortitude, but you know I mean balls, right?”

For all the fast-paced, tire-to-tire, make-one-wrong-move-and-everyone’s-going-down, done-in-60-seconds action, the calmest place you can find at a speedway race is underneath a racer’s helmet. “Once I put my helmet on, I’m a different person,” says Shawn “Mad Dog” McConnell, whose helmet fittingly has black, floppy dog ears hanging from the top.

That’s the only thing the award-winning speedway vet of 38 years does to mentally prepare for a race. After that, he rolls up to the starting line with three or four other racers and zones in on what every other racer wants: a spot in the inside turn. If you take off out of that gate and hug the corner of your first turn, your chances of winning skyrocket. After that, you just have to focus on not falling.

Outside of that helmet, though, it’s a different story. According to longtime announcer Terry “Ike” Clanton, “Speedway is a party interrupted every two minutes by a race.”

Shrapnel from the granite clay track flies off the ground at high speeds, mercilessly pelting close viewers (read: anyone sitting closer than the 10th row), but hey, that’s part of the fun. Fans will pick clumps of clay out of their hair, pockets and purses for days after, and those who indulge in the \$12 beers are likely to be drinking dirt at least once during the night.

Approximately 5,000 fans roar on those nights when a racer crosses the finish

line to a checkered flag after a close race, scream when a racer (or three) crash, and occasionally jeer when the referee makes their favorite racer start from behind the penalty line.

Clanton has been the carnival barker for the show and voice of the Costa Mesa Speedway since 1997. You may also know him from the Toyota Grand Prix of Long Beach; he has announced there for 32 years in a row. His charm comes from a mix of off-the-cuff remarks and a pocketful of staple statements (not unlike the great Chick Hearn’s sayings, including “This game’s in the refrigerator; the door is closed, the lights are out, the eggs are cooling, the butter’s getting hard, and the Jell-O’s jigglin’!”). A crowd favorite is the quip “His bike’s smoking more than a crack house in Lake Elsinore!” Or when a bike sparks fire, he’ll announce, “It’s a speedway barbecue, folks!”

The smallest professional speedway track in the world has served as a cradle of champions since 1968, hallowed ground in a sport more popular in Europe than in the United States. Many of the guys who dominate the track today, touring the world as professional speedway racers, began their successful careers here. And yet, as many of its fans and workers attest, precious few Orange County residents know about the biggest little race course around.

Costa Mesa Speedway’s history began in 1937, when Pasadena boy Jack Milne won the Speedway World Championship at what is now known as Wembley Stadium in London. He was the first American to do so in a European-dominated sport. Then, World War II broke out, and the sport hit the crash walls. The racing celebrity returned to Pasadena and opened a bicycle shop with his fellow racer brother, Cordy.

Flash forward to 1967. A down-on-his-luck father, returning to Southern California from a failed venture as a cycle-shop owner, went to work for Milne. In just one year, Harry Oxley worked his way up to manager of the Milne brothers’ shop, then became business partners with Jack.

Oxley wanted to open his own speedway track, and who better to work with than his boss and mentor? They scouted the bull ring at the Orange County Fairgrounds and set up shop with Milne’s financial support. The rebirth of American speedway had begun.

The first season of Costa Mesa Speedway launched on Friday the 13th in June 1968; 1,500 spectators showed up to the initial event. Crowds of 6,000 were common by 1970, the wild-west days of American speedway. According to racing legend Bobby “Boogaloo” Schwartz, now 57, feuds between racers were prevalent and fistfights in the grandstands weren’t unheard of.

Schwartz, a decorated racer, carries the rare honor of becoming a World Team Cup Champion in 1982, World Best Pairs Champion in 1981 and the following year, and a U.S. National Champion in 1986 and 1989, the Babe Ruth of the speedway scene of the 1980s. “There were more personalities in the sport because it was raw, it was new,” he remembers. “There were a lot of people who had a different

SHAWN MCCONNELL



RICKETT & SONES

“Once I put my helmet on, I’m a different person,” says Shawn McConnell. That’s the only thing the award-winning speedway vet of 38 years does to mentally prepare for a race. After that, he rolls up to the starting line with three or four other racers and zones in on what every other racer wants: a spot in the inside turn. If you take off out of that gate and hug the corner of your first turn, your chances of winning skyrocket. After that, you just have to focus on not falling.



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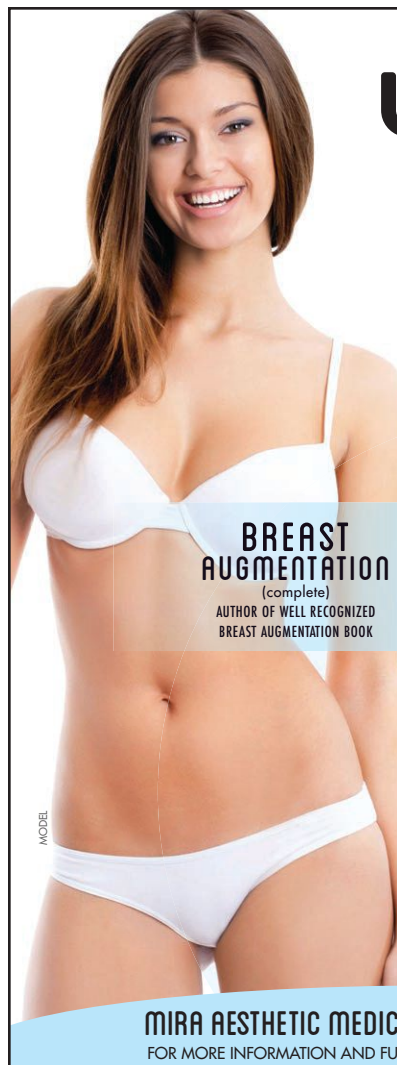
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45 Years OF SPEED

FROM PAGE 12

view of life, it seems, because we were younger and it was a different time."

Duels were more common back then, he explains, because riders would race so much throughout Southern California—plus, they were still kids. "There might have been somebody who knocked someone off [their bike] one night, and [that] became a feud, and then it would turn to the next night, the next night, the next night, the next week, and then the next night, the next night—and it would carry on."

But for all the drama, the draw of Costa Mesa Speedway for racers has been the track itself, where young Americans came to cut their teeth in the sport before launching into wider fame in England, the sport's hotbed. "It's always been the premier track of the circuit we were on back then," Schwartz says. "When I started, we were racing five nights a week: Tuesday was Ventura, Wednesday night in San Bernardino, Thursday night at Irwindale, Friday nights in Costa Mesa, Saturday night in Bakersfield. We

BRAD AND JALEEN OXLEY:
KEEPING THE SPEEDWAY
NICE AND DIRTY



did that circuit for quite a while, and Costa Mesa was always the biggest."

Many tracks have come and gone in California, but Costa Mesa has remained. On Oct. 5, it will host its 1,000th event, the United States National Speedway Championship, the biggest speedway event of the season.

Riders attribute the Speedway's longevity to its always being family-owned and -operated. "[The Oxleys] treated [it] as a professional sport," Schwartz says. "It was that way from the beginning."

Harry Oxley's children Brad and Laurie inherited the family business as their parents aged. Now the reins are mostly held by Brad and his wife, Jaleen. "I'm just the janitor here, dude," Brad Oxley says humbly. He believes the key to keeping the Costa Mesa Speedway alive is maintaining a good relationship with the Orange County Fairgrounds. "We respect our neighbors, but it's mostly because I don't want to get a real job."

And the extended Oxley family continues the legacy. Brad's daughter Roxanne even married a legendary speedway racer, the "fastest mullet in the west," Mr. Flyin' Mike Faria. (Roxanne's name is proudly displayed on Faria's racing suit, with a heart for the "o.") Faria raced in the early days at Costa Mesa and continues to win at the track. "I have my own philosophy on racing," the 56-year-old Faria says. "We're not going to the moon or anything like that; we're just going in circles."

Faria began racing in 1970 in Northern California and was persuaded by Harry Oxley to come to Southern California because he could make more money here.

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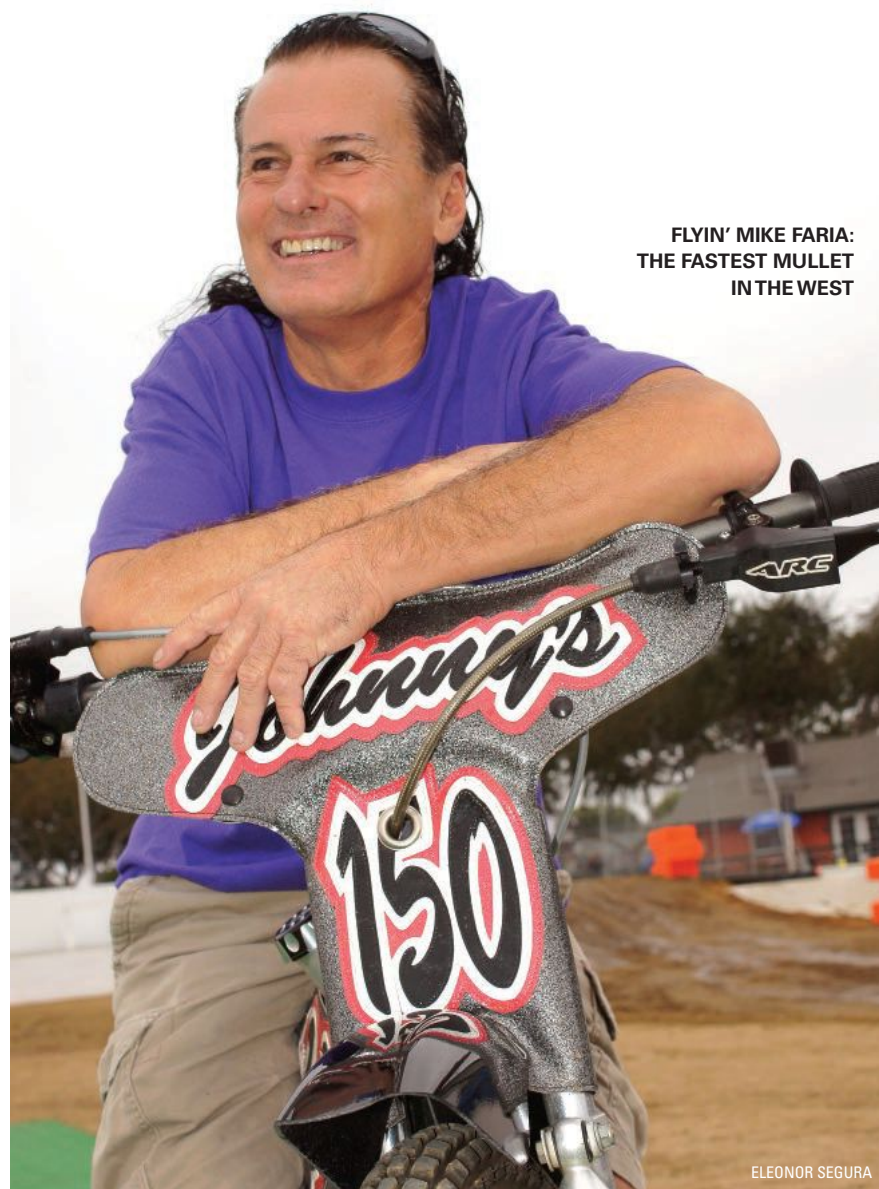
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JIM THORN/BACK IT IN PHOTOS

"So in '82, I moved on down here and have just been loving it ever since," he says. Like so many other American racers, Faria was eventually picked up by an English team, following the money, the fans and the chance at winning big-time championships. "I went to England in '88 for the Belle Vue Aces, went from reserve rider all the way to the No. 1 rider."

He hopped back and forth across the pond for the next decade, earning honors on the Edinburgh and Scottish Monarchs teams in 1995 and 1996. Faria says he's always loved racing at Costa Mesa Speedway, where he thrice won the biggest event of the season, the United States National Championship, as well as took

» CONTINUED ON PAGE 16



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45 Years OF SPEED

FROM PAGE 15

the prize at the Fair Derby, which takes place during the Orange County Fair, eight times. Faria credits his success over the past 43 years to the longtime support of his sponsors, such as Jack Mattson of Mattson Radiator, and, of course, Roxanne. "My wife really pushes me, too," he says. "Her and Jack are ... kind of the

And now, Faria's son Danny is following in his footsteps; he began racing speedway in 2007.

A night at Costa Mesa Speedway offers not only a chance to watch living legends in action, but also showcases what put the track on the map in the first place: rising talent. Division Two riders learn the tricks of the trade on the same night Division One masters race. There are even a few Youth rounds in which elementary-school-age kids haul ass on mini bikes and the bigger kids ride on 150cc and 250cc motorcycles. The mud may not fly as fast or hard into the crowd when the Division Two guys race, but they are usually younger than the Division One guys, so they take bigger risks, which either pay off for a win or send them crashing into one another.

One of the more boisterous characters of the second division is Damon "Don't Look Back" Barry. He doesn't always win, but he says he enjoys putting on a show anyway, whether it's popping wheelies or rocking pink and zebra print on his suit and bike like no other man can. "If you gotta go down, you gotta look good going down," he muses, adding that speedway is essentially a rock & roll show.

He didn't start when he was a teenager, as did many of the other racers; instead, Barry was captured near middle age after a night at the track. Barry's wife, Sherine,



THEY RACE WITHOUT BRAKES, YOU KNOW

JIM THORN/BACK IT IN PHOTOS

same. They're poor losers. They don't know how to take me because I say, 'You know, I'll get 'em next week.'"

Faria concedes that the wins don't come as much as they used to, especially after he turned 50, but when they come, they feel good. "Well, when you win, you got all kinds of friends," Faria observes, smirking mirthfully. "They come out of the woodwork." And when he loses, he jokes, "I have no friends. Nobody likes a loser!"

He's being modest, though: In the 2013 season at Costa Mesa alone, Faria has taken home two first place wins and a fourth place.

recalls, "One day, he backed his truck up with a speedway bike in the bed. I was on the phone, and I said, 'Hold on, I gotta go kill Damon.'"

It has been eight years since that day. Barry, a carpenter by day, is looking forward to many more years of racing. "The adrenalin I get, the bitchen camaraderie I have with my fellow riders ... the rush you get when you pull up to the tape. I almost throw up in my helmet," he says. "It's kinda like my birthday every day."

Clanton always points out the rising talent to the crowd. One such racer isn't



even in Division Two yet. The girl in the eye-catching white suit with hot pink accents is Courtney Crone. Only 12 years old, with long blond hair and braces, she rides the hell out of her 150cc bike, usually leaving the boys in the Youth division in the dust. On Sept. 14, she became the track champion of her division at Costa Mesa and has taken home three first-place wins there since debuting in early 2012.

Another kid Clanton is quick to highlight is "Mad" Max Rumml. The Huntington Beach 16-year-old landed a spot in Division One in just four years. He was in the Youth division last year, and now he's smoking past the older

ers did, just as sure as the swallows return to Capistrano. And when they do, they'll be welcomed home warmly. "It's not just a sport; it's a family," says longtime speedway photographer Jim "J.T." Thorn.

"It's this club from here to New York to England—it's a brotherhood," Barry adds. "You're in a club whether you like it or not."

Costa Mesa Speedway invites fans to be part of the family as well. After the race, the gates of the crash walls and the pit open to allow the crowd to walk on the track or go behind the grandstands and meet their favorite racers behind-the-scenes. Sometimes, a half-dozen or so fans will circle around

"The adrenalin I get, the bitchen camaraderie I have with my fellow riders... the rush you get when you pull up to the tape. I almost throw up in my helmet," Damon Barry says. "It's kinda like my birthday every day."

legends. This year, he won the American Motorcyclist Association Under 21 Championship—an unlikely honor for such a young racer. Since 2011, he has taken home three first-place wins at Costa Mesa.

While respectful of the young talent, older riders such as Schwartz can't help but feel nostalgia for their own, long-ago exploits. "I like being around the younger guys," he says, adding that it makes it all the harder for him to ignore his age. "I still won a few times this year, but I don't take some of the chances I used to."

When he sees teenagers rocking Division One as he did when he began at age 17, it makes him think back to his days as a young World Champion—a rare title for an American rider. "I wish I was young again, and I could do it again," Schwartz concludes. "But really, I had my day. I'm proud of the days I had."

And while Rumml will likely leave for Europe, he'll eventually come back home, just as Schwartz, Faria and countless oth-

ers did, just as sure as the swallows return to Capistrano. And when they do, they'll be welcomed home warmly. "It's not just a sport; it's a family," says longtime speedway photographer Jim "J.T." Thorn.

"A lot of people get hooked, and they come for life," McConnell says.

Faria says he's meeting old fans' grandkids now.

"It's really a niche sport, but it has an über-hardcore following," adds Oxley. "No other event can draw 5,000 paying fans with the longevity we have."

Forty-five years might sound like a long time, but to those who've never left the speedway, the rush of time seems just as fast as the frenzied, danger-filled, so-loud-you-can't-scream-for-help minute it takes to circle the track four times in a high-stakes race.

Oxley leans over the crash wall, looking out at the freshly laid dirt that's about to be ravaged by a dozen screeching tires. "The '70s aren't over," he says of both his youth and the sport's heyday. "They're just behind us."

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EQUUS
BY DEDD GLENN
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page 19
SUNDAY

THAT'S A MIGHTY FINE
SQUEEZE BOX YA GOT THERE

page 19
TUESDAY

THERE'S A NEW OPEN-MIC
NIGHT IN TOWN

page 20
WEDNESDAY
A LITTLE BIT OF BROADWAY
COMES TO SOCAL

page 20
THURSDAY
A WING-EATING CONTEST?!
SIGN US UP!

wednesday>
NOAH AND THE WHALE:
HOOK, LINE AND SINKER

*calendar

fri/09/27

sat/09/28

[THEATER]



Modern Tale

HERE COMES CINDERELLA

We can always count on the Found Theatre to stage the weirdest, most original productions this side of *The Gong Show*, and it appears it has done it again. Turning tales inside-out is its specialty (if the company ever resurrects *Donner Party: The Musical*, see it), and this time around, we find that traditionally bubble-headed blond Cinderella isn't quite as stupid and submissive as she used to be. Set in our modern, digital age, Cindy decides she's pretty much had it with her lazy stepmother and media-addicted stepsisters, and it doesn't seem the hapless Fairy Godmother or dippy Bachelor Prince will be of much help either—next stop, CEO of a glass-footwear fashion house? Get it, grrrrrr.

Here Comes Cinderella at the Found Theatre, 599 Long Beach Blvd., Long Beach, (562) 433-3363; www.foundtheatre.org. 8 p.m. Through Oct. 19. \$5-\$10. —SR DAVIES

[CONCERT]

Rock and Drone

Sleepy Sun

Northern California psych-rock band Sleepy Sun's sound is like that of a young, fresh-faced Black Angels—they produce a fledgling form of the elder group's muddy guitars and fuzzy melodies—so it was only natural (or perhaps the musical hand of fate) that Sleepy Sun was plucked by the Angels to open on their 2011 tour. And that's where Sleepy Sun solidified their place in the psych world—though previously touring with Arctic Monkeys, this was an instinctive pairing. With a new album set for release in early 2014, Sleepy Sun give fans a bite of new material with "11:32," a free-streaming track of fuzz, drone and distortion. Catch them this week at the Detroit Bar.

Sleepy Sun with Jail Weddings, Summer Twins and Terminal A at Detroit Bar, 843 W. 19th St., Costa Mesa, (949) 642-0600; www.detroitbar.com. 9 p.m. \$10-\$14. 21+. —ERIN DEWITT

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[FESTIVAL]

Earth Day

Irvine Global Village Festival

Eventually, the Irvine Global Village Festival hopes to become a zero-waste event—and it's well on its way. From green transportation (shuttles fueled by natural gas) to biodegradable banners to compostable forks, this fest is truly a celebration of the planet. Dozens of cultures are represented through constant performances of song, dance and live music. Plus, there's a kids' village with crafts and games, more than 50 stops from gourmet food trucks and local restaurants (everything from Chinese dim sum to German pretzels!), exhibits, interactive demonstrations, a green expo, and an international marketplace. Best of all, the Irvine Global Village Festival is as wallet-friendly as it is earth-friendly: Admission is free!

Irvine Global Village Festival at Bill Barber Park, 4 Civic Center Plaza, Irvine, (949) 724-6606; www.cityofirvine.org/globalvillage. 10 a.m. Free. —ERIN DEWITT



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[CONCERT]



All Heart

THE DEAR HUNTER

Casey Crescenzo, the Dear Hunter's songwriter/vocalist/pianist/guitarist/about a hundred more things, has the kind of musical ambition that makes heads swim and ears swoon. Though currently on a break from the band's six-album Acts project, chronicling the life and abrupt death of a boy in the early 1900s, and still basking in praise from the three hours of music cut into nine EPs titled *The Color Spectrum* (one EP for each color), he has managed to switch directions completely and record an album without any theme or concept. The ethereally beautiful *Migrant*, released in April, might actually have been the most difficult of all, as Crescenzo admits it was a challenge to create music "more transparent and more honest and more directly from the heart." This week, in another massive undertaking, the Dear Hunter play the Fox backed by a string quartet.

The Dear Hunter with Matt Embree and Naive Thieves at the Fox Theater Pomona, 301 S. Garey Ave., Pomona, (909) 784-3671; www.foxpomona.com. 8 p.m. \$25-\$30. All ages. —ERIN DEWITT

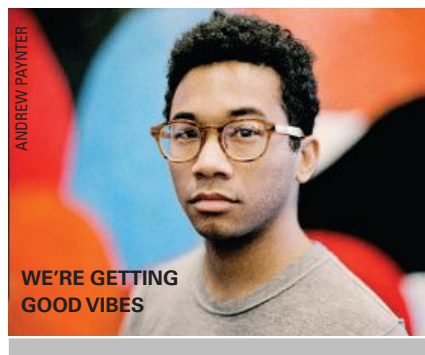
[FESTIVAL]

Going to the Dogs

PET FAIR IN THE PARK

We once knew a dog who could sing "Happy Birthday"—true story. And though that pooch is sadly no longer with us, other such talented pups will gather at the SoCal Animal Response Team's (SCART) eighth-annual Pet Fair In the Park, where they can enter an animal talent contest—new this year. And unless judges consider a cat licking its ass a talent, this will probably be a mostly canine event. Held at the waterfront Marine Stadium Park, the festival also features low-cost dog and cat vaccinations, microchipping, disaster-information vendors, and plenty of food (for both pets and people). All proceeds go directly to SCART to keep them educating the public about animal safety and responding to pet emergencies.

Pet Fair In the Park at Marine Stadium Park, 5255 Paoli Way, Long Beach; www.scart.us. 9 a.m. Free. —ERIN DEWITT



ANDREW PAYNTER
WE'RE GETTING GOOD VIBES

mon/09/30

[CONCERT]

Lights Down Low

Toro Y Moi

Chaz Bundick makes pure vibe music—actually, he kind of makes pure vibes, with every song a snapshot of its own moment and its own world. On Toro Y Moi's most recent album, *Anything In Return*, he glides through post-chillwave. Each pixel is in its perfect place; Bundick dusts off 8-bit bleeps and adds his distinct from-a-distance vocals. Some reviewers are saying this stuff is too sweet or too soft or even a little too scared to be something else, but there's substance back there in the haze, even if it's hard to make out at first. Go slow with the lights low, and you'll find it.

Toro Y Moi with Vinyl Williams at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com. 8 p.m. \$20. All ages. —CHRIS ZIEGLER

[CONCERT]

Squeeze Boxes

The Big Squeeze

Accordion players don't tend to have a large following outside polka-lovers and the French. But here in Orange County, we embrace all kinds. At the fifth-annual Big Squeeze accordion festival, we celebrate not only the players, but also accor-



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dion music of every variety. Accordion to the website (see what we did there?!), the Big Squeeze features a slate of bands playing everything from jazz and blues to rhythm, funk and tango. Other attractions at the OC Market Place at the fairgrounds include dance lessons by

Zydeco instructor Ted Sherrod, free accordion appraisals and repair tips. There's also food for sale and face painting because nothing says "accordion players are the coolest" like Zydeco dancing with a belly full of truck food and a dragon on your face. Squeeze all the fun out of this event that you possibly can!

The Big Squeeze at the Orange County Market Place, 88 Fair Dr., Costa Mesa, (949) 723-6616; www.ocmarketplace.com. 10 a.m. \$2. —AMANDA PARSONS

tue/10/01

[OPEN MIC]



Time to Shine

THE WRITERS DEN

Musicians looking to turn aspirations into live performances get their shot at the Writers Den open-mic night at Harvelle's in Long Beach. The weekly residency came to fruition when celebrated local songstress Stacy Clark molded the event after her own encouraging experience with an open-mic night in her native Buffalo, New York. Clark offers other artists the same opportunity by creating a welcoming vibe in a noteworthy venue—seasoned acts warm up the house before the stage opens to the public (and nervous newcomers). Catering to a drinking-age crowd, Writers Den kicks off this week, running every Tuesday through December, and offers hopeful singer/songwriters a chance to step into the spotlight, if only for a night, to share their music with a captive audience.

The Writers Den at Harvelle's, 201 E. Broadway, Long Beach, (562) 239-3700; www.harvelles.com. 7 p.m. Free. 21+. —HEIDI DARBY

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[CONCERT]

Stage Presence

David Burnham: *Mostly Broadway*

For those who can't make it to New York for the start of theater season, enjoy a little bit of Broadway brought to Long Beach. David Burnham, who originated the role of *Wicked's* Fiyero (he molded the character in the play's developmental workshops), goes solo for this performance—and with a voice as powerful as his, he'd be stealing the spotlight from

anyone else anyways. Burnham possesses the ability to take his baritone vocals into tenor territory—as an original Broadway cast member in *The Light In the Piazza*, as well as on the Tony Awards show, he shines onstage like the star he is. Come see what the *San Francisco Chronicle* called “a joyously electric performance” this week at the Carpenter Performing Arts Center.

David Burnham: *Mostly Broadway* at the Carpenter Performing Arts Center, 6200 Atherton St., Long Beach, (562) 985-7000; www.carpenterarts.org. 7 p.m.; also Thurs., Oct. 3. \$45-\$55.

—ERIN DEWITT



Sweet and Woe

NOAH AND THE WHALE

If the thought of another English band with indie-folk leanings makes your intestines writhe, take heart. Noah and the Whale are a five-piece U.K. group who built their sound on sweetly woeful melodies and clever lyrics (as opposed to ham-fisted hyper-banjoing, à la Mumford and Sons). The only thing hyper about these guys is their ambition—in 2009, front man Charlie Fink shot a full-length movie titled *The First Days of Spring* to accompany an eponymous album. Sure, a lot of it was maudlin guitars over images of the English countryside shot from a vintage car, but the album's occasionally clichéd moments give way to soaring violin crescendos that inspire chills. With songs about lonely barmaids rocking pendulum hips, Noah and the Whale call to mind the haunting moodiness of Sigur Ros, with the wit of Belle and Sebastian. Best of all, the banjo is kept to a minimum.

Noah and the Whale at the House of Blues, 1530 Disneyland Dr., Anaheim, (714) 778-BLUE; www.houseofblues.com. 8 p.m. \$22.50-\$25. All ages. —BRANDON FERGUSON

[EXPO]

Start Your Engines
OC International Auto Show

The annual OC International Auto Show returns to the Anaheim Convention Center this week, bringing with it an explosion of classic, exotic and concept cars—and more. How much more? More than 35 import and domestic manufacturers, more than 500 of the newest models, more than 100 cars available to the public to test drive, off-road obstacle courses, a celebrity car showcase, a Hooters-sponsored wing-eating contest, Miss OC International Auto Show pageant, and then some, but we only have so much room for print. Go see for yourself and prepare to be completely overloaded with all things auto.

OC International Auto Show at the Anaheim Convention Center, 800 W. Katella Ave., Anaheim; www.autoshowoc.com. 4 p.m. Through Oct. 6. \$10-\$12. —ERIN DEWITT

[FILM]

Devil May Care
Rosemary's Baby

Novelist Ira Levin's super-creepy Gothic tale of a young New York couple getting sucked into a Satanic cult was already being shot by soon-to-be infamous pedophile director Roman Polanski before the book was even published. Considered one of the greatest psychological horror films ever made, what makes this lush, atmospheric masterpiece all the more riveting is how normal all of the characters seem—when they're not conjuring up Lucifer for a little cloven-footed insemination session, that is. Ruth Gordon, who took home the Oscar for her role as Minnie, the annoying neighbor, seems as harmless as a ham hock, and even Rosemary's actor husband Guy (John Cassavetes) appears to be the typical narcissistic, condescendingly prickly spouse so common in films of this era—so what's to worry? Let Long Beach's Cinematheque remind you why you should be very afraid of this 1968 trip-fest at their free screening, and always remember: The eyes have it.

Rosemary's Baby at the Long Beach Cinematheque, Los Alamitos Lawn, Cal State Long Beach, 1250 Bellflower Blvd., Long Beach; www.lbcinema.org. 8 p.m. Free. —SR DAVIES

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NOW IF LONG BEACH
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GREAT COASTLINE

CHRISTINA BRYSON

Pier Pressure

Pier 76 Fish Grill makes great seafood at California Fish Grill prices

BY EDWIN GOEI

I don't know when I've had a better moules frites than the ones Pier 76 Fish Grill is cooking right now. When I pried open that first shell, taking the meat off by tonguing it, I thought the soft, practically melting morsel had to have been a fluke. The rest of the batch couldn't be as perfect. But then I ate the next one—and the one after that. Each mussel was as supple and silken as the last. How did the chef do it? Was it the species? The way they were cooked? The steaming liquid? The timing? Did Pier 76's owner/chef Chris Krajacic make a deal with the devil? Or had he been doing mussels this good as the executive chef at Walt's Wharf in Seal Beach and I just never knew it?

If he did, and it was the only thing he served at his new restaurant, it would be enough. Like Cream Pan's strawberry croissants, the mussels will soon make Pier 76 legendary. Every component of the dish was spot-on. The fries—buried beneath the pile of shells—transformed into thirsty sponges for the broth. And that broth! Sweetened by slices of softened onion, a splash of wine, a hint of lemon and roasted poblanos, it was as precious as the mussels themselves: not too harsh or acidic, but so balanced it could be sipped as a soup.

Pier 76 Fish Grill is built into the ground floor of the historic Cooper Arms building in Long Beach, and it's unlike Walt's Wharf in every way. It's a pay-at-the-counter, quick-service, moderately priced seafood

restaurant modeled in the same spirit as California Fish Grill. The dining room is barely a room at all, with butcher-block tables and a cramped space no bigger than most Subways. On sunny afternoons, most of its customers choose to sit outside in the gorgeous patio surrounded by a garden and the soaring apartment building. But as evidenced by those mussels and a live lobster he grills with roasted garlic butter, Krajacic is aiming higher than the fast-casual his place seems to be—much higher. He joins Slapfish's Andrew Gruel and Roe Restaurant's Arthur Gonzalez in that seafood-restaurant sweet spot between the California Fish Grills of the world and the Scott's Seafoods and Mastro's Ocean Clubs.

Krajacic offers a flawless grilled artichoke, the leaves gently charred and served with a thimble of lemon aioli for dipping, all for a price that already makes it better than what you get at most sit-downs. He pours a clam chowder made from scratch, using pieces of smoked bacon that imbue the broth with their flavor and porky chew. He even makes a lobster-and-langostino roll worthy of Portland, Maine, with a lighter-than-air chipotle-blue cheese sauce that doesn't obscure the sweetness of the shellfish, candied bacon, diced tomatoes and "pure love" (listed as an ingredient). If I found a flaw anywhere on the menu, it's a minor one: He cubes his ahi poke pieces pristinely, without even a trace of sinew, but he's just a bit heavy-handed with the

soy sauce and raw onions.

Most diners who come gravitate toward the grill menu, a list of fish seared on a smoky grate, then served alongside a thimble of a specially formulated sauce. There's a blue cheese-bacon sauce for the mahi mahi and a cucumber tartar for the salmon. Some sauces, such as the cilantro-mango salsa for the barramundi, work to highlight the subtle characteristics of the fish; while others, such as the bitter arugula-almond pesto for the swai, are better left untouched, lest they overpower the dish's star. All the meals in this part of the menu are served in a cake pan lined with parchment paper, the fish laid over a bed of nutty rice and an additional side. His mac and cheese made with Vermont white Cheddar is rich with wholesomeness. Broccoli coleslaw studded with dried cranberries is fragrant of toasted sesame seed oil; a kale salad tastes better than raw kale has any business tasting.

But perhaps the most endearing thing about Pier 76 is the ancillary items. Krajacic offers homemade watermelon, cucumber and peach lemonades in neon red, green and orange cups, displayed in a cooler off to the side but impossible to ignore. They're delicious, refreshing and, most of all, show off his sincerity. Even more convincing evidence of this: The cookies and brownies arranged next to the register. I found out the treats weren't made by Krajacic or his manager, but rather baked at home by their moms. If Pier 76 were any more sincere, the menu would be scribbled in crayon.

PIER 76 FISH GRILL

455 E. Ocean Blvd., Ste. 12, Long Beach, (562) 983-1776; pier76fishgrill.com. Open daily, 11 a.m.-9 p.m. Meal for two, \$20-\$40. No alcohol.

HOLE IN THE WALL

» GUSTAVO ARELLANO

The Tapatio New Wave

TAQUERIA GUADALAJARA
LONCHERA

On the corner of Sycamore and Walnut streets, Santa Ana. No phone number.

The Mexican state of Jalisco has long governed Mexican culture in Southern California with its vital contributions of mariachi and tequila, its ceaseless migration over the past century, and the popularity of its Chivas de Guadalajara soccer team. But what few people realize is how much Jalisco has also dominated Cal-Mex cuisine. Menudo? Hard-shelled tacos? Taquitos? Enchiladas? All imports from the state, all now staples of every Southern Californian's diet, no longer exciting the masses in this era of regional Mexican dishes and luxe *loncheras*.

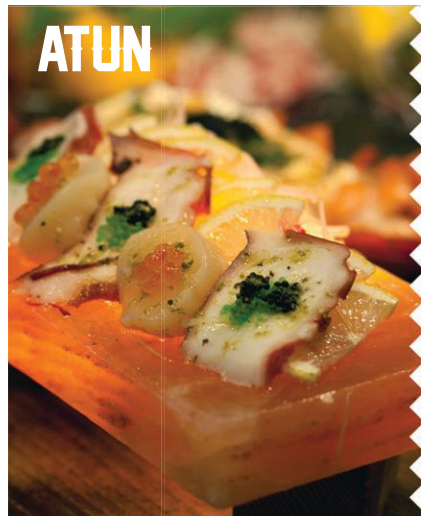
But a funny thing happened over the past year: *jaliscienses* food is suddenly trendy again, whether it's the shrimp tacos dorados served from Los Angeles' Mariscos Jalisco *lonchera* that has earned national attention or the *raicilla* alcohol from the state's hinterlands that reeks of damp earth and can only be found in the dankest cantina or Yelp-iest hipster bar. The foodstuffs at the forefront are the dishes created during the past quarter-century in Jalisco's capital, Guadalajara, and the demand for them is such that local chain Taqueria Guadalajara sells these trends in its brick-and-mortars in Anaheim and SanTana, and it has also opened up a truck in the latter city's downtown to specialize in them.

The *lonchera* sells regular tacos and burritos, but as with the chain itself, those offerings are merely good. Go for the stuff you've probably never heard of. Indulge in a torta ahogada, a sandwich of carnitas and refried beans in hardened *birote* (really, a bolillo, but those *fresa tapatíos* always have to try to class up everything) drowned in a furious red salsa and topped with pickled red onions. If you want to eat lighter, order the tacos dorados, or hard-shelled tacos. These aren't fast-food monstrosities, but rather freshly fried after being stuffed with your choice of beans, potatoes or quesosón, a ricotta-like, intensely milky type of country cheese. The crunch of the tacos dorados is so great and the accompanying, garlic-heavy ajite salsa so wonderful you'll shake your head in disbelief that these tacos are the direct ancestor to Taco Bell's heresies—you can look it up in my book!

The Taqueria Guadalajara *lonchera* also sells great raspados, big ol' ice cones that boast of just-made fruit syrups. But no proper *tapatio* meal is complete without a cup of tejuino, the original kombucha: fermented masa cut with brown sugar and lime ice cream. Funky, electric, chill yet smooth, this is the Jalisco New Wave—and now excuse me, as this *zacatecano* is going to go to a corner and cry at the idea of *tapatíos* trumping us yet again.

GARELLANO@OCWEEKLY.COM

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ATUN

IZAKAYA • YAKITORI • SUSHI

Atun is a beautiful new restaurant located in the historic Bixby Knolls neighborhood of Long Beach. Its traditional Japanese izakaya and yakitori flare pairs well with sake or beer. Atun also features a selection of fresh sushi, with high-quality seafood flown in from all over the world and served at the peak of freshness.

Executive Chef Yama has expertly crafted French and Italian culinary traditions an array of signature sauces to marry with his creations. Another knockout item is the Baked Lobster Dynamite, with creamy hints of mayonnaise and tangy ponzu atop a perfectly decadent, whole lobster tail. Chef Yama's creations are full of whimsy, wonderful flavor and truly inspired concepts.

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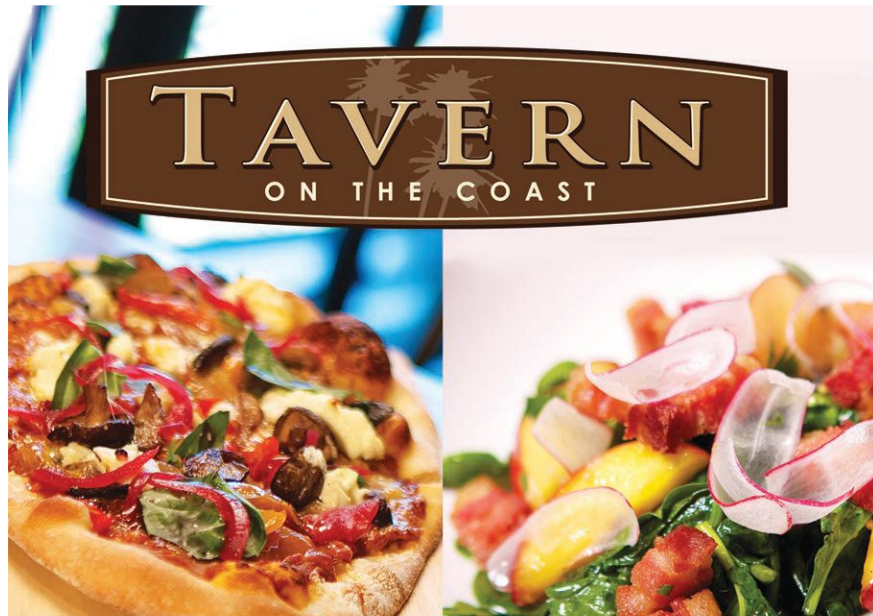


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From Quiksilver to South Coast Metro

Justin Miller of Pizzeria Ortica

Chef Justin Miller isn't one to hobnob with guests; he spends his time perfecting the menu at Pizzeria Ortica. He grew up a water baby, but cooking was his real passion.

OC WEEKLY: *Could you elaborate on the rustic cuisine of Pizzeria Ortica?*

JUSTIN MILLER: We base most of our dishes on traditional, regional Italian food. Then we put our spin on it, using a different technique or a local California product. We try to think outside the box and not just put red sauce and mozzarella on everything—although those two things are delicious.

One food you can't live without: Carnitas because it is salty, greasy and pork. *Culinarily speaking, Orange County has the best:*

Asian food, specifically Vietnamese. We have the largest population of Vietnamese in the United States, just in our back yard. *Tell us about your employment on Quiksilver Crossing.*

It was the most amazing experience of my life. I traveled from the Caribbean side of Panama, across the Panama Canal, all the way up to San Diego on a surf-exploration boat. Every two weeks, we had a different crew of professional surfers. The boat's job was to find new surf breaks, and my job was to have food on the table. I was able to surf as much as possible, as long as the food was ready. And I met some amazing people along the way. Some of them include Dave Kalama, Lisa Andersen, Mark Healy, etc. When there was no swell, we would fish, dive, swim and have fun. Every time we were in port, I would have to collect food and propane for up to two weeks. This was the most challenging part of my job. I speak zero Spanish, so I would rent a taxi for the day and point my way to open-air markets. It was fun to haggle and find new ingredients. I would pack a taxi or two full until I could hardly fit into it.

Favorite places to eat (besides your own): My girlfriend and I are expecting, and

ON THE LINE

» ANNE MARIE PANORINGAN

lately, she's really into going to ARC. Great cocktails and rustic, wood-fired cooking. We also like to travel to San Diego a lot to dine. The farm-to-table movement is amazing down there, and the beer selection rips.

How do you like your pizza?

I appreciate all different styles of pizza. I really enjoy crispy, New York-style, Chicago-style, and of course Neapolitan. I strongly believe the dough is the vehicle for the ingredients. If it tastes like cardboard, then the best-sourced ingredients will be missed.

What advice has [Pizzeria Ortica's founder/owner/chef] David Myers given you to help you excel in your role?

He's taught me attention to detail and that passion will really drive your crew to do better. Everyone has to care. It's infectious.

Being so close to the performing-arts area, do you offer any pre-theater specials?

We are part of the Segerstrom Rewards Program. The pre-theater rush is an extremely busy time for us at the restaurant; everyone wants to come in and out all at once during a pretty specific time. We don't necessarily offer pre-theater specials outside of the rewards program, but we try to accommodate everyone to our best abilities.

Your earliest food memory:

Doughnuts. My dad would take my sister and me to Blackie's at Newport Pier in the early mornings to go surfing. I would love to go to the doughnut shop next to the Blue Beet and have a bear claw. *[Editor's Note: He's referring to Seaside Bakery.]* My dad would make me pound a carton of milk; I hated that part.

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Mashed potatoes at Tender Greens

What surprised me most about Tender Greens was everything that wasn't a "tender green." The shredded chicken in the Chinese chicken salad didn't have the texture of burlap that I expected; instead, it was moist as if it had just been stripped from a freshly roasted hen. The Cowboy Cookies are excellent—an amalgam of oatmeal and chocolate chips that easily bests the Doubletree's version. The fried chicken seems to be battered in-house.

But perhaps the best thing I had were the mashed potatoes that were the side on a "hot plate" of grilled albacore tuna. I asked one of the workers how it was

EAT THIS NOW

» EDWIN GOEI

made, and he went into a nearly three-minute soliloquy on how the kitchen boiled the potatoes just to the point of tenderness, salting the water, taste-testing, pouring out the excess liquid, then adding cream, butter and crème fraîche.

The result: as perfect as potatoes come.

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DRINK OF THE WEEK

» DAVE LIEBERMAN

Ararat Akhtamar Armenian Brandy

Armenians have been making wine for so long there's serious scholarly debate whether they were the first wine makers in the world. Let's put it this way: They were pressing and fermenting grapes while my northern European ancestors were still figuring out that pointy things kill animals and long before the great Mesoamerican empires discovered the miracle of getting the nutrients out of corn. It's no surprise, then, that when the secrets of distillation swept the globe, some of that Armenian wine turned into brandy, which, given the technology of the time, was sealed up in wooden casks to keep for later, lending it a dark color and a warm, rich, spicy taste imparted by the wood.

There used to be many brandy makers; when Armenia was joined to the Soviet Union, the Yerevan Brandy Co. was given a monopoly, and its Ararat brands were the only kind of Armenian brandy for many years. Drunk neat, Akhtamar (the 10-year brandy) has a softer edge than Cognac, but a much more floral, rich, herbaceous taste. This is something you can put in a snifter and serve to your guests after dinner, then make them guess what they're drinking.



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THE DRINK

If you're going to mix Ararat Akhtamar Armenian Brandy (in which case you may want to buy a younger brandy), adjust the sweetness of your cocktail down a bit; for example, don't sugar the rim of a sidecar made with Armenian brandy, but add an extra dash or two of pungent bitters to your old fashioned. Don't stop there, though—with bitters on top of the meringue à la Pisco sour, it makes a wonderful sour; add it to wine to make an outstanding sangria.

Brandy is one of the next big things, now that we're at full saturation on vodka, American whiskey and tequila. As demand rises, there'll be a renaissance in Armenian brandies; get ahead of the curve and pick up a bottle of Ararat Akhtamar Armenian Brandy at Hi-Time Wine so you know what to compare the newcomers to.

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Independents Day

DIY spirit thrives at 2013 SoCal Film Fest

BY MATT COKER

Since online killed the video star, it makes sense the ninth-annual SoCal Film Festival not only screens its three feature-length films and a ton of shorts in the 320-seat Huntington Beach Central Library Theater, but also expands the programming on the Internet.

While the land-based action runs the evening of Thursday, Sept. 26, through late Saturday night, the festival experience rages online Sunday through Oct. 6. The Online Screening Room, accessible through socalfilmfest.com, includes films that did and did not roll at the festival proper. That's great from an everybody-sees-the-shows standpoint. But lacking online will be the parties and in-person audience Q&As with filmmakers, which founder and event director Brian Barsuglia promises at each Surf City screening.

"It's incredible to see the originality and ingenuity that comes from indie filmmakers," he notes in an email. "When working with a limited budget and limited resources, filmmakers find ways to be creative and innovative to achieve their goals at an extremely high level. Additionally, they aren't necessarily worried about the mainstream, so they can tell their story their way."

The festival opens Thursday at the library, its home since 2005, with the "Short But Sweet" program of short films, but the rest of the night is dedicated to the Welcome Party and Awards Ceremony at the Courtyard Marriott in Fountain Valley. That's right: The fest front loads the juried-award-giving before audiences can see all the films. The jury's Best of the Fest Award and the Audience Award do come later, though.

Could an award envelope include the title of a certain post-apocalyptic thriller? Jason Sanders hopes so. *Phase Two*, the

feature-length sci-fi flick he directed and co-wrote, screens Friday night. Set in a future when zombies have had their fill, *Phase Two* is about a high-strung professor and his tough-minded assistant working on a virus and taking in a naive teen who recently lost her father. Meanwhile, battles rage in the streets, as gangs, outlanders and the infected struggle to survive.

Among those who show up in the picture is Huntington Beach's own Shaun Paul Piccinino, playing an honest G.I. You may have seen Piccinino's visual-effects work on *Robot Chicken* and *Moral Orel*. He also co-wrote (with Steve Pisa), co-directed (with Sanders) and played the title role in *The Lackey*, the story of a baddie who tries to leave the life with his daughter, whom he just met. That indie is not in this festival, but it won Piccinino a 2012 Action On Film award for best editing. He and Sanders plan to attend the *Phase Two* screening.

Another festival flick with a local connection is Serge Bronstein's *The Aztec Box*, which was shot in Fullerton and other parts of the county. The found-footage thriller (à la *The Blair Witch Project*), which screens Saturday afternoon, is about four UC Riverside students who receive an assignment to film a reality show. That leads them to a Riverside police-evidence locker, where they uncover an ancient Aztec sarcophagus connected to a crime from the 1940s. The crew brings the relic home, and all hell breaks loose—literally.

Saturday evening's feature is *Past God*, which is also steeped in the indie ethic, as Nick McCallum wrote, directed and stars in the noir thriller that opened the 2012 Beverly Hills Film Festival. McCallum plays James Grant, who left a strict religious upbringing courtesy of his pastor father for rock stardom in Hollywood. While in a pit of drugs and recklessness, James discov-

ers his sister committed suicide, and his desperate search for answers why leads him into high-stakes danger and disturbing flashes from the past.

Bronstein and McCallum plan to attend their screenings, as do the makers of many films in the fest's eight separate shorts programs. Presented through Saturday, they have such titles as "A Touch of Drama," "Short But Silly" and "Beyond Intense." Preview stories like this always give shorts the, uh, shorts, because there are more titles and plot descriptions than space allows. But read up on all of them at socalfilmfest.com (which also has show times and ticket details for all the movies mentioned and not mentioned here).

Ah, hell, one short I'd like to plug based on the beautifully shot trailer is London-based director Michael Lavers' *The Rise & Fall of Tom Finley & Sarah Wright*, which is about the young man of the title replaying in his mind the magical early days of his intense relationship with the young lady of the title—on the occasion of her dumping him.

The festival closes sometime after the 10 p.m. Wrap Party at Hero's Pub, for which you must hold a party pass or all-access festival pass. But either of those passes gets you free drink tickets "until we hit our spending limit," according to organizers.

You can use an adult beverage to toast the winner of the Golden Ticket, which goes to the film deemed the best in the festival by that esteemed jury referenced earlier. The Audience Award winner will be revealed online Oct. 6.

MCOKER@OCWEEKLY.COM

SOCAL FILM FEST

at Huntington Beach Central Library, 7111 Talbert Dr., Huntington Beach; socalfilmfest.com. Thurs.-Sat., Sept. 26-28. See website for screening information and pass prices. Welcome Party and Awards Ceremony at Courtyard Marriott, 9950 Slater Ave., Fountain Valley. Thurs., Sept. 26, 8 p.m. Wrap Party at Hero's Pub, 714 E. Adams Ave., Huntington Beach. Sat., 10 p.m.

Big Footsteps In Silverado

BY MATT COKER

You can picture Huell Howser in the thick of *Silverado*, asking hikers what those thick-soled foot coverings with laces are called ("Boots"). He'd instruct his longtime cameraman, "Louie, come in tighter on this" to capture what he's convinced is the most fascinating sage scrub on the planet. Then he'd wander over to Cook's Corner and marvel at how bikers' tattooed biceps were nearly as thick as his own.

The public-television broadcaster known for *Visiting... California's Gold* and a massive archive at Chapman University is gone, but he is not forgotten by organizers of the Silverado Film Festival. The theme of the second-annual event, which runs Friday through Sunday inside and outside the Silverado Community Center, is "In the Footsteps of Huell."

In between the many short films screening—the final count was unknown at press time because the deadline for submissions was Sept. 20—will be Orange County-centric clips from Howser's shows, including his videotaped visits to Anaheim, Starr Ranch, San Juan Capistrano, the Irvine Ranch Land Reserve and Helena Modjeska Historic House.

Befitting the honoree and the rustic environs, things will be kept loose, promises Joel Robinson, the event organizer, Santa Ana Mountains Wild Heritage Project (SAMWHP) naturalist and *Weekly* contributor. The fest also features live music and barbecue.

The idea is to attract visitors and inspire stewardship, appreciation and preservation of the rural canyon community that's threatened by disasters both natural and man-made. The event is an offshoot of the nonprofit SAMWHP, in partnership with Chapman's Dodge College of Film & Media Arts and the Newport Beach Film Festival.

Submissions were solicited for films one to 50 minutes long that were inspired by local natural and cultural resources. A top prize of \$500 will be given to the movie deemed best.

The lineup includes such documentaries as: Michael Barth, José Tadeu V. Bijos, Pasqual Gutierrez and Ruby Stocking's visually stunning *Still*, which is about free diver/photographer/ocean protector Carlos Eyles; Mor Albalak, Molly Gard and Britne Goldstein's moving *Karisma*, a look at the titular horse at the Bethany's Gait equine-assisted psychotherapy center in San Juan Capistrano and her rider, a 6-year-old girl who suffers from chronic illness and severe anxiety; and José Luis Gallo's *Stop Stealing Our Cars*, about a community coming together in the streets of Santa Ana on May Day 2011 to protest costly police impounds of vehicles.

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SILVERADO FILM FESTIVAL

at Silverado Community Center, 27641 Silverado Canyon Rd., Silverado, (714) 649-9084; www.facebook.com/silveradofilmfestival. Fri.-Sun., 6-10 p.m. Suggested donation, \$5; children younger than 5, free.

opening

BATTLE OF THE YEAR B-boy dancing, i.e. manly cheerleading, is in peril. The U.S. invented it, but now the Koreans, Russians, Germans, and Japanese, a veritable goon squad of 20th-century villains, have taken over, and the French—the French!—sponsor the biggest international dance-off, the *Battle of the Year*. *Merde!* Have they forgotten we saved their asses on the Maginot Soul Train Line? Over a militaristic soundtrack of snare drums and mournful horns, urban-wear impresario Dante Graham (Laz Alonso) warns that America is losing its honor—and that he won't be able to sell as many shoes. Time for Hollywood's favorite hero, an alcoholic basketball coach (Josh Holloway), to save the day by forming a B-boy Dream Team from a posse of flexible street kids. His second-in-command: a Jewish breakdancing-scholar (Josh Peck) who sighs that he lost his swagger when he was circumcised. Brin Hill and Chris Parker's script is

as original as Puff Daddy during his rapping-over-Sting phase. Are there speeches? Holloway is literally forced to say, "There is no 'I' in 'team.'" It's even structured like a reality show, as Coach whittles the gang from 36 to 22 to 13, handing the klutzy a bus pass home like a Bachelorette doling out roses. To save time, it simply name-checks athletes we already know, explaining away the bad blood between Rooster (Chris Brown) and Do Knock (Jon "Do Knock" Cruz) as a "Kobe-and-Shaq thing." Alas, director Benson Lee lacks the florid visual style of *Step Up 3D*, which remains the *Citizen Kane* of the genre—this is strictly a concrete-and-barbed-wire, crotch-grabbing back-flips exertion. But the dorky, jingoistic charm wins points, even if just for daring to dress the team in red, white, and blue Kangols while the judges scream, "Korea strikes back with an aerial assault!" (PG-13) Amy Nicholson. *Countywide*.

CLOUDY WITH A CHANCE OF MEATBALLS 2 In the first *Cloudy with a Chance of Meatballs* film, which turned a 32-page children's book into an unexpected critical darling, young inventor Flint (Bill Hader) concocted a gizmo that turns water into whatever foodstuffs he wants. Cue an unnatural disaster: The machine went berserk and flung giant meatballs at the town, keeping Flint so frantic he couldn't seal the deal with Sam (Anna Farris), a cute, glasses-wearing weather girl. The sequel starts seconds after the climatic food fight. Flint's a hero, but his home is a mess. Enter his hero, TV scientist Chester V (Will Forte), a Twizzler-slim, goateed guru. Chester is the inventor of his own life-changing pocket-sized rectangle: a food bar. Though busy tinkering with an update, the Food Bar 8.0, Chester promises a solution

the citizens can't resist: He'll send his minions to scrape off the cheese and temporarily relocate everyone to the city of San Franjose. Forget the plot. It's above-average cute stuff that celebrates friendship and brains as Flint, Sam, and their crew—a moron in a chicken suit (Andy Samberg), a multitasking cameraman (Benjamin Bratt), a monkey, and Flint's monobrowed dad (James Caan)—return to the island, discover Chester's secret plans, and blah blah hugs hugs high fives. What matters is what they find there: puns. Chewandswallow 2.0 is a produce-aisle *Avatar* ruled by wordplay. There's hippotatomuses, shrimpanzees, fruit cockatiels, and apple piethons. By the time a marshmallow blinks its goggle-eyes and curls up with a flock of mini-marshmallow babies, you may be convinced you've wandered into the ultimate Japanese grocery store—or perhaps snuck in a very special brownie. The movie takes its comic cues from *The Muppets* and *Pee Wee's Playhouse*, kids' shows that ripen as their audience matures. (PG) Amy Nicholson. *Countywide*.

DON JON Even when Joseph Gordon-Levitt isn't moving very much, he throws off the illusion of movement. Everything about him is alight; even his nerve endings seem to have a sense of humor. There's no dancing in Gordon-Levitt's writing-directing debut, *Don Jon*, although the movie is so heavily reminiscent—in the good way—of Saturday Night Fever that an arm-swinging paint-can reverie wouldn't be out of place. But the picture is agile in every other sense. It's a comedy that moves with a sense of purpose, as Gordon-Levitt does in the title role: His character is a Jersey lothario who's earned the nickname "Don" because of his success with the ladies. Jon

spends his days polishing his brawn at the gym. By night, he and his friends trawl the hotspots, looking for the most babe-o-licious girls. Jon's dirty little secret, though, is that he prefers porn—he doesn't have to be anything for those girls. Then he's bowled over by a bombshell at a local club, Scarlett Johansson's Barbara Sugarman, whom he thinks might be "the one." Barbara toys with him from the beginning, though in some ways her approach is sensible: She doesn't rush into bed. At Barbara's behest, the somewhat aimless Jon begins taking night classes, where he meets a mysterious and obviously older woman—her name, as unglamorous as it gets, is Esther, and she's played by Julianne Moore. Her entrance is the point at which Gordon-Levitt's characters shift from being obvious, intentional cartoons into people with feelings. Even when his story starts getting serious, Gordon-Levitt always keeps it funny, and his cast is all in on the joke. (R) Stephanie Zacharek. *Countywide*.

directed outward: at the supermarket owner who makes fun of Americans, the plumber who arrives late and tries to hustle a higher payment, or the bully who beats the son up on the first day of school. There are some great moments sprinkled throughout. But overall, these elements never seem to come together in the same harmonious way that this family does with each other. (And if you want to see what it's like when these three genres do coalesce, try *Some Like It Hot*.) (R) Sherrie Li. *Countywide*.

INSIDIOUS: CHAPTER 2 *Insidious Chapter 2* picks up where its predecessor left off—in abject silliness. As before, director James Wan and screenwriter Leigh Whannell's wannabe-scary story indulges in innumerable demonic-possession tropes before closing with a ridiculous finale set on an "astral plane" known as "The Further" where evil spirits lurk. That's also where paterfamilias Josh (Patrick Wilson) finds his soul trapped at sunset, leaving his earthly body to be controlled by a mommy phantom who likes to scare the rest of Josh's family—including wife Renai (Rose Byrne) and son Dalton (Ty Simpkins), the latter gifted with the ability to travel in his sleep to The Further—with loud jolt scares involving a noise-making baby walker. Two goofy mediums (Whannell and Angus Sampson) offer deliberate comic relief, but most of *Chapter 2* is unintentionally hilarious. Characters routinely behave in absurd ways, none more so than a team of ghost-hunters nonchalantly rummaging around an abandoned hospital at night with flashlights and shaky-cams. Before a reunion with dead psychic Elise (Lin Shaye), the characters must first uncover the secret of their pesky—and, as Renai learns, slap-happy—specter, which is revealed in a finale that, like Wan's *The Conjuring*, equally comprises classic horror clichés and mythological mumbo jumbo. Plus, there's time travel, because why not? (PG-13) Nick Schager. *Countywide*.

THE MORTAL INSTRUMENTS: CITY OF BONES The ingredients of successful young-adult fantasy franchises have, with repetition, become immediately apparent: easily identifiable heroes and immersive, magical world-building. For every multi-film Harry Potter phenomenon there's a handful of *Golden Compasses* or *Eragons*, indicating that the target demo, adolescents, are savvy consumers. They know that the best of these series construct deeply felt mythologies around characters fans feel like they could somehow be. The first adaptation of Cassandra Clare's *The Mortal Instruments* novels, *City of Bones*, does neither, playing onscreen as an endless parade of derivative genre tropes, even tedious and convoluted when it dares to break the formula—there may or may not be an incest subplot. Lily Collins headlines as Clary Fray, a teenager who quickly discovers that she and her mother, Jocelyn (Lena Headey), are shadowhunters, those of angelic blood who hunt demons. Jace Wayland (Jamie Campbell Bower), another shadowhunter, comes to her rescue when Clary discovers that her mother is missing. Simon (Robert Sheehan), Clary's best friend, is a mundane, a person unable to see these magical realms. Together, the trio begins the usual epic adventure of good vs. evil in which ancient worlds collide and Jonathan Rhys Meyers and Jared Harris engage in swordplay. The nomenclature varies slightly, but there's little new or exciting in *City of Bones*. For strong female role models and unique fantasy settings, stick with *The Hunger Games*. The adaptation of the second book has already been announced, but the series already seems as if it has outlived its mortality. (PG-13) John Oursler. *Countywide*.

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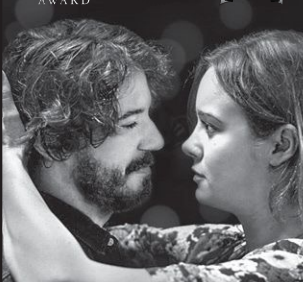
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A Welcome Stomach Punch

The Irvine Fine Arts Center's 'All-Media 2013' is a winner of mixed-media madness

BY DAVE BARTON

Irvine Fine Arts Center's juried "All-Media 2013" is damn good this year and exactly what you would expect from jurist Grace Kook-Anderson, curator at Laguna Art Museum: every wall lined with at least some adventurous work, cleanly presented, zero clutter, most of it intriguing enough to engage and hold you in conversation with its ideas and images.

As in years past, it's the photography that is some of the most vibrant and exciting work. Levels of black and white are stacked on top of one another in Byong-Ho (Brad) Kim's captivating *Setting Sun*, the fiery star in the horizon behind a freighter illuminating the clouds above it like some atomic explosion while darkening the water below. Jim Sinzheimer's color *Morning Light* also plays with dark and light, reveling in the grimy walls and bright new brick of buildings. I fell in love with Paris all over again while looking at the pitted gargoyle overlooking the city in the foreground of Joshua Tann's *Watching*. In Jacques Garnier's stoic black-and-white *Revisiting*, we're dwarfed as we look up at a monolithic underpass, the picture slightly blurred, the air around it thick and dirty with what looks like the worst smog I've ever seen. I was ambivalent about the subject matter of honorable-mention-winner Nancy Young's *Soest Guitar (The Barn)*—home of the Orange independent guitar-repair shop—but I loved her composition.

Not sure what I was seeing in the grid of 20 inkjet prints that are Casey Wyman's *Room 226*: A compendium of scratches, cuts, circles and nicks; smears of red paint; epithets; and dark streaks carved onto a surface the color of cadaver skin, it could be the scarred Formica of a drafting table or a killing-room wall out of *Saw*. The uneasiness is exacerbated by the soundtrack of Wyman's untitled, honorable-mention-winning video nearby, with its quickly edited shots of traffic lights, rain and slick asphalt, vocals intoning, "green green stop stop" and, "red red go go."

Death and the abattoir is the name of

the game in artist Connie Lane's unforgettable mixed-media *Reflect*. It's an abstract, slumped over, headless torso, with zippers in the mossy painted material open as if the flesh were being rent, the neck resembling a knothole in a tree, rough surfaces painted and re-painted with different paints, with the slightest streaks of gold also present. The sculpture sits on a glass table, so that when

its back. Is it a Trojan horse?

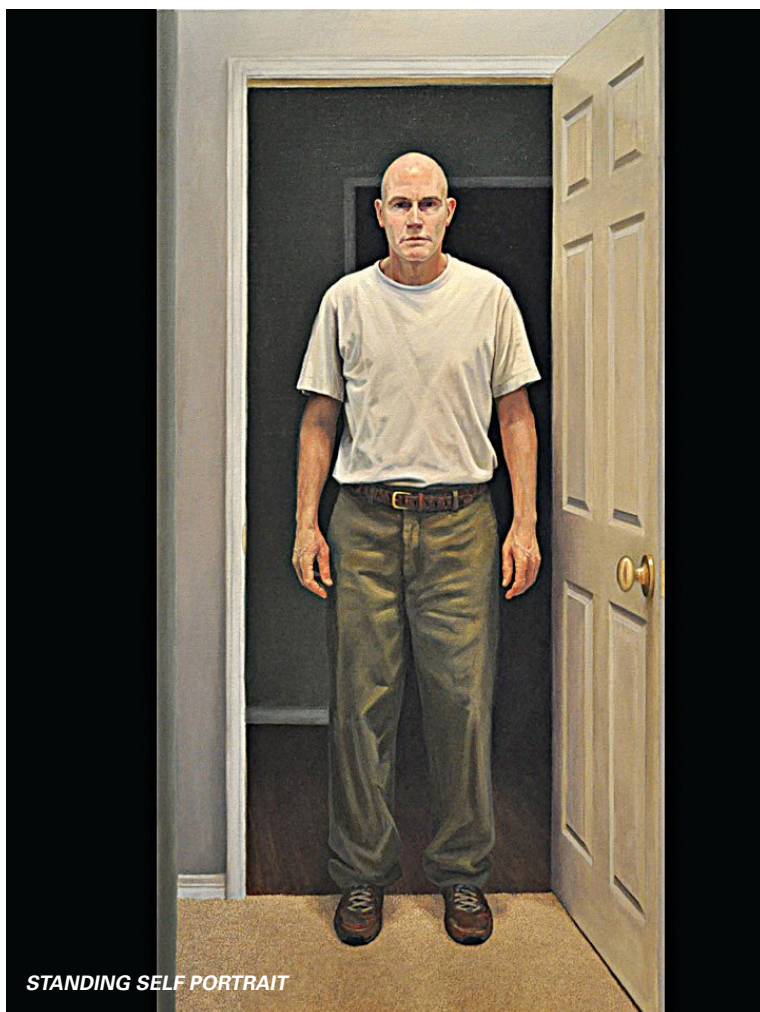
Paintings and collages round out the rest of the show: Jacki Long's mixed-media portrait of reflective ginger Sarah against a backdrop of advertising headlines and URLs caught my eye and wouldn't let it go. So did Darren Bordier's digital collages *Screenplay #16* and *Screenplay #11*, their black-and-white images of pigeons, Indian-head test patterns, trapeze artists and blond bombshells pasted together to make droll, if not completely comprehensible, dents in the imagination. I liked the solitariness of Ruth Yuhas' painting, *Strings*, with its pair of sneakers caught on a flurry of crisscrossed power lines, as well as Kerri Sabine-Wolf's understated painting of a dead sparrow, *A Little Tragedy*.

There's also plenty of stillness in second-place-winner Mark Gregory Hosmer's photo-realistic *The Red Door*. Using light more evocatively than anything in Thomas Kinkadee's oeuvre, Hosmer's front porch feels voyeuristic and sentimental, making us wish we lived there while also drawing us in to make out what's behind the dim illumination of the living-room blinds. The first-place winner, oil painting *Standing Self Portrait* by Dennis Carrie, features the artist in a doorway, arms at his side, face calm, his eyes aggressively following the viewer around the gallery like one of those creepy holographic-Jesus paintings. Junghwa Hong's expertly crafted *Art In Market* is an Ikea aisle in

which you pick up a piece of art as you walk down its long stretch of cement walkway, the lines of the shopping carts and prison gray of the warehouse shelving prominently lit by fluorescent bulbs and scoop lighting high up in the ceiling. An incisive rebuke to the idea of art as just another empty commodity, her painting feels like a stomach punch and, as with much of the fine work in this stellar exhibition, more than welcome.

"ALL-MEDIA 2013"

at Irvine Fine Arts Center, 14321 Yale Ave., Irvine, (949) 724-6880; www.irvinefinearts.org. Open Mon.-Thurs., 10 a.m.-9 p.m.; Fri., 10 a.m.-5 p.m.; Sat., 9 a.m.-5 p.m. Through Oct. 26. Free.



STANDING SELF PORTRAIT

you lean in to get a closer look, you'll see yourself reflected in the glass. As if that isn't horrifying enough, when you turn around, another piece that seems severed from the figure hangs above and behind your head. The texture is part tree trunk, part burned tri-tip, part rotting yam, a metal brace sewn into the skin. Lynchings, the movie *Seven* and animal corpses hanging from the store window of a Chinese butcher shop all come to mind.

From a completely different direction, sculptor Emilia Sadeghi's Cubist horse bronze, *Rak-stt*, is perched on a black pedestal, but there's little darkness in this glorious chess piece come to life, its coat a sharp, multilayered armor in constant flux. A tiny face rests in a hole on

TRENDZILLA

» LP HASTINGS

Mixed Makeup Bag

Thank sweet baby Jesus for Sephora. How else could you decide if designer makeup is worth your paycheck? Especially now, with the release of Marc Jacobs' beauty line. The legendary designer found smashing success with fragrances, but his makeup collection is a mixed bag.

Everything comes in sleek, black containers with silver accents. The eye shadows are in combinations of three or seven and have a mirror that spans the length of the compact. The latter size comes in at \$59, and while the consistency is smooth, they're colors you could get anywhere.

The nail polishes are inconspicuous, especially with such basic colors and an \$18 price tag. The eyeliner, though, may



work *too* well. Jacobs promotes it as the "first-ever" waterproof gel pencil—but even makeup remover is worthless at removing it, so maybe plan to wear it for a few days? It's more impressive than the concealer, which comes in a tube that releases the liquid with the touch of a chrome button, but it does little for blemishes. *Meh*.

A couple of the products are worthy of the Marc Jacobs name, though. The face powder is velvety, easy to blend and takes away redness, smoothing out fine lines without making your face look cakey. And it'll stay put all night. The next best is the lipstick. Jacobs calls it "lip gel": Instead of coating your lips and everything it touches in a crayon paste, it's light and iridescent, which ends up complementing your natural lip color instead of just covering it up. The mascara doesn't smudge whatsoever, even while you're asleep, and it doesn't bleed when you finally wash your face. The designer's sorcery turns it into little flakes that clump off and wash away clean.

Jacobs' line is a tad cheaper than those of his counterparts, such as Dior, but its products have a fresher feeling and are easier to manipulate and blend. If he'd just fix that tattoo-like gel pencil and concealer, he'd keep up with his flawless reputation.

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EVERY ROSE
HAS ITS
NOVEMBER RAIN



A Tear In My Wine

Jen Murphy might just need a good drunken cry
BY ALI LERMAN

Jen Murphy is one witty and wild chick—some might even label her “crazy,” as in crazy funny. We’re not pointing fingers here, but we do sort of think you’d be crazy if you didn’t go check her out for yourself when she’s in town near you. Because we happen to know Murphy enjoys a glass (or several) of white wine, we asked her to list for us five songs that trigger tears when drinking. Why? Because drinking and music go hand in hand, and when you are a little crazy-shitfaced, you might just need a good drunken cry before you pass out.

GUNS N’ ROSES, “NOVEMBER RAIN”

I think part of it is because when you hear this song, you think of the video, and then part of me cries because Stephanie Seymour is *sooo* beautiful. I want to be that beautiful. I want to wear a wedding dress! And it’s not like you’re looking at the video like, “Oh, it’s a wedding!” It’s that Stephanie Seymour just looks like a chick who would take tequila shots at her wedding. It’s so rock star! Oh, my God, I forgot about the dramatic ending and her dying. I have a tendency to block out some parts of things. [Laughs.] Now it even got sadder. Maybe subconsciously I knew about it, though, and that’s why it makes me cry.

FOO FIGHTERS, “MONKEY WRENCH”

It’s just so brutal if you’ve ever been the person in the relationship who loses all of your power and you are just getting stepped on. You hear “Monkey Wrench,” and it’s almost empowering in a way because you’re like, “Yeah, I’m not going to be that again!” . . . And then you are that again. It’s like, “Oh, fuck! I don’t know why I’m getting crushed again!” There is nothing worse than knowing you’ve lost all of your power in a situation. It’s like you can spend all day ignoring them, and then late at night, you send a text, and you’re like, “Oh, shit, I fucked up again!” I love the Foo Fighters.

POISON, “EVERY ROSE HAS ITS THORN”

I think this is more a cool, nostalgic song. It’s almost like this weird rock style of therapy. Like, don’t worry, it’s okay that I

am still getting poked with thorns. That’s love. You try to make yourself believe that love hurts, and that’s the way it’s supposed to be. The tortured artist. This song is just a classic. When I hear it, I’m like, “Yes!”

BON JOVI, “I’LL BE THERE FOR YOU”

This is such a great song! This is the song that really makes you want to be in a loving relationship. You know when you know a song for so long, and then you hear it, and you’re like, “Oh, my God, that is great and hilarious”? Well, that happened, and now my favorite line of the song is “I wish I would have been there to see you blow those candles out.” Like, he missed her birthday! It’s so dramatic. I never knew that line was in there. This is just the song that makes you want to be in love, like, “I love you even though you’re crazy.” It’s like if you find the guy who can handle your crazy, this song would be playing in the background.

U2, “ALL I WANT IS YOU”

This is the ultimate song to sit alone and cry to when you’re drunk. What a good one! It’s sad but so beautiful. Bono is the ultimate man, too, because he’s talented, and he does amazing things for the world. [Laughs.] Wait. I think this song was also in *Reality Bites*, with Ethan Hawke and Wynona Ryder, which makes this even better! See, my subconscious was working without me even knowing it!

Check out Jen Murphy’s website at www.JenMurphyLive.com, and follow her on Twitter: @JenMurphyComedy.

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IGGY POP AND A BEARDED
HIPSTER WALK INTO THE
GYPSY DEN ...

DURAN CASTRO

Transatlantic Collusion

AM & Shawn Lee transport you back to the 20th Century

BY ARRISSIA OWEN

If AM & Shawn Lee's newest release, *La Musique Numerique*, transports you to a time when kitschy 1960s, '70s and even early '80s movies with partying and humping as central themes ruled, then consider it mission accomplished.

Their latest offering is an ode to the libidinous hip-grinding music by Italian and French soundtrack composers such as Giorgio Moroder, Ennio Morricone, Stelvio Cipriani, Sauveur Mallia, Piero Umiliani and more—godfathers to today's bands, including Air and Daft Punk.

The bones of any AM & Shawn Lee song are period drum machines and keyboards, the same vintage Moogs and consumer-model Casio and Yamaha rigs that ruled when digital technology was just starting to woo the music industry. The duo's synth-heavy disco and funkified electronic music is reminiscent of those film scores, not to mention gobs of library music by even more obscure composers.

Song sorcerers in their own right, AM and Shawn Lee were each successful solo musicians with parallel influences when their musical worlds collided. The resulting collaboration takes over the Glass House in Pomona on Friday, delivering hypnotic, slinky cosmo funk. *La Musique Numerique* overflows with come-hither infatuation on songs such as "All the Love," "In the Aftermath" and "Replay," which are sure to plunge your mind right into the gutter. Even songs about breaking up, addiction and a depressing economy manage to sound racy.

AM & Shawn Lee record the way the composers they emulate would have while exploring the simplicity and sounds of the

retro equipment, such as the Roland SDE 1000, an early-'80s digital delay unit. "The record [is] a very big tip of the hat to the early digital age of recording technology," AM says.

"The tone—people who know that equipment will hear it in the record, this early turn-of-the-digital-century sound, before digital got kind of cold and metallic-sounding," he continues. "Some musicians seem to be simplifying their set-ups, relying heavily on the computer, but analog and early digital technology had warmth and grittiness. You will definitely hear that all over our recordings."

AM fans from his early years shouldn't be surprised by the artist's interest in soundtracks. His songs have set scenes on TV shows including *Grey's Anatomy*, *Keeping Up With the Kardashians*, *Big Love* and various *Real World* seasons. Every track off his first album, 2005's *Troubled Time*, made it to the small screen; the album also helped to earn him *LA Weekly's* award for Best Singer/Songwriter.

While AM's early folk-rock garnered comparisons to Wilco, his third studio recording, 2010's *Future Sons and Daughters*, featured ethereal tunes pulled from disco, Brazilian Tropicália, psychedelic rock and '70s funk. This emerging sound garnered him invitations to tour with French luminaries Air and Charlotte Gainsbourg.

Enter Shawn Lee, a Kansas-born ex-pat living in London. The award-winning videogame composer and multi-instrumentalist's work has been featured in movies, *Oceans 13* and *The Break-Up* among them, as well as various snowboarding videos. Under the moniker Shawn Lee's Ping Pong Orchestra,

he has become one of the most sampled artists in hip-hop and is known for his innate ability to make everything from a kalimba and ekta to a charango sing.

The two became friends in 2008. They bonded over shared influences, and in 2010, AM sat in with Lee at an LA show. They started working on their first recording, *Celestial Electric*, and played their first show as a band at the 2011 South By Southwest music festival. "It makes sense that someone like me, being a freak about that kind of music, would reach out to him and create a bond," AM says, adding that Lee has been producing instrumental soundtrack-style music for more than a decade.

The transatlantic alliance works well, with Lee starting a song by sending a rhythm groove with drums and percussion to AM in the States. AM then writes a song based on the preliminary recording, adding guitar, bass, synth or whatever strikes his fancy. The track then makes its way back to Lee for a little glockenspiel or what-have-you, and *finis*.

Recording independently works well because both collaborators fully trust what the other brings to the table, AM says.

"I think funk music is inherently sexy," AM says about the description popping up in nearly every review of *La Musique Numerique*. "That's probably the best possible description that music can have."

AM & SHAWN LEE

perform with Caught a Ghost and Hott Mt at the Glass House, 200 W. Second St., Pomona, (909) 865-3802; www.theglasshouse.us. Fri., 7 p.m. \$15. All ages.

Still On the Road With Blondie

We're still on the road with Blondie. It's starting to be a bit of a blur at this point. I did get my laundry done, though it was a bit of a fiasco—my clothes got washed in Detroit and dried in Cincinnati. It was a (bad) timing issue.

We were just in Seattle. The city is lovely, so lush, green, spongy. People smile a lot there because there the local economy is still good. The show was outside at a cool little amphitheater. Eddie Vedder came to the show and sang "The New World" and "Devil Doll" with us. I love singing with him; it's a good mix. That was most excellent.

The audience was very happy to see X and, of course, Blondie. Everyone in that band is so damn good. Blondie comes out every show wearing black, pointy dunce-like caps. I was gifted with my own to wear last night; it is supposed to make me smarter! So I wore that when we went on.

My camera is not working, so my friend Alex has been taking pictures for me. Much thanks to him!

A couple of days before the Seattle show, we played Riot Fest in Chicago. Lots of cities have Riot Fests now, and they are still pretty independent, with cool bands—smaller festivals are a blast to play.

The highlight for me was seeing FLAG; that was powerful. Chuck Dukowski wowed in orange and yellow. The songs sounded great, and the set was visually really great. The huge crowd went crazy for them.

I told their vocalist, Keith Morris, after their show that it was amazing, that they were so great because the group have the right frequency and vibrational aspect. He kinda smiled at me, a bit confused perhaps. I'm still not sure if it was festival beer or a sudden realization that made me say that to him. It just felt like more than music. I love Keith.

Replacements played the day we left the festival, so I missed them. But I saw a little Blondie, a little TSOL—it was just like being a kid at a carnival, running around with friends, laughing, seeing people. It was the most fun so far.

Exene Cervenka is a writer, visual artist and punk-rock pioneer, as the lead singer for X, the Knitters and Original Sinners. Contact her via askexene@ocweekly.com.

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FUTURE LORDS OF ORANGE COUNTY

TIMOTHY NORRIS

Hard Target

Guys, predatory dance-floor boners are not okay
BY KATIE BAIN

Gentlemen, this is a public-service announcement.

We know things can get hot and sweaty on the dance floor. The atmosphere is festive, the music is peaking, and the ladies are looking good. You see one you like, and you want to dance with her. Totally cool. Men and women have been dancing together for hundreds of years. It's nature.

But there's a right way and a wrong way to go about this, and a lot of you are doing it the wrong way. R. Kelly may have said there's nothing wrong with a little bump and grind, but you have to stop putting your boners on us.

Ladies, you know what we're talking about; you may have even experienced it at HARD Summer this month at LA State Historic Park. (Steve Aoki had originally suggested calling it "HARD On.")

We're calling this move the boner sidle. You're dancing in a crowd when you realize a dude—typically, a young, shirtless one wearing lensless novelty glasses—has sidled up behind you. Instead of dancing, he just stands there as though he's a sequoia, his laser-beam stare penetrating your pants. It's killing your vibe and distracting you from the music. The guy has officially entered your personal space.

At some point, the dude makes his move and puts his hands on your hips. In no way did your body language suggest you wanted him to do this, although it's possible he mistook your enthusiastic shuffling for an open invitation to touch you. (Note to guys: Not the same thing!)

He then takes the liberty of moving in closer, putting his frontside directly against your backside. You're basically immobilized, and this is when you realize he has

a boner, and he's pressing it into your ass. He's not even really dancing; he's just standing there... with his boner on you.

This happens to women all the time at dance shows, and it's annoying, awkward and gross. We've even heard an anecdotal account of a guy who takes Viagra before going out, specifically so he can do this.

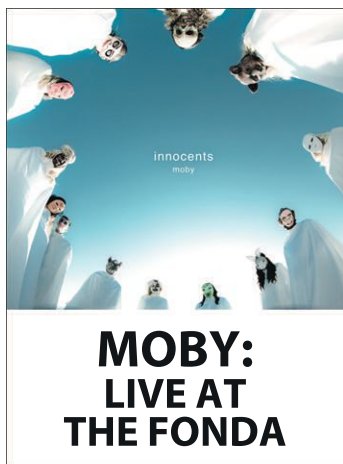
So what should you do?

We find that the best line of defense in these scenarios is to turn around, look the guy directly in the eye, and tell him you need your personal space or that you'd prefer to dance with your friends.

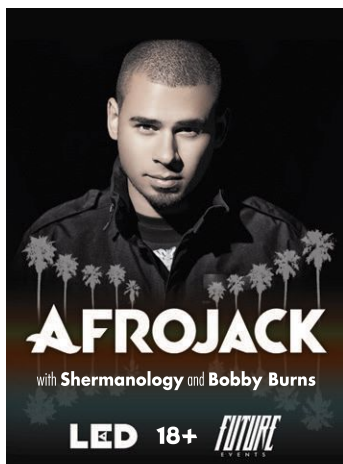
If the guy is especially thickheaded, you might have to separate yourself or physically move his hands off you. It's also cool to tell him it's not okay for him to touch you without your permission. No matter your tactic, upon disengagement, the guy will usually stand there for 10 to 15 seconds before walking away. If he doesn't, move to a different part of the dance floor; you don't need a lurking boner influencing your fun.

Gentlemen, listen: We don't know where you learned the boner sidle, but it's a frat party throwback that is both territorial and uninspired. You're throwing off our balance by holding our hips like that, and who said you could touch us anyway? It's not even a fun way to dance. And we don't want to feel your goddamn boners near our butts.

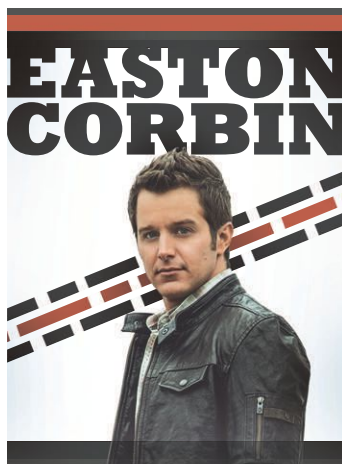
There are so many legitimately charming ways to approach a woman on the dance floor. Smile at us! Make eye contact! Bust some moves! If you wanna dance, guys, let's dance. But let's do so in a fun, mutually beneficial way that involves more actual dancing and less of you creeping up behind us and attempting to stake your territory with your genitals.



October 2 • 3 • 4 » Fonda Theatre



Fri October 4 » Shrine Expo Hall



October 8 » Club Nokia



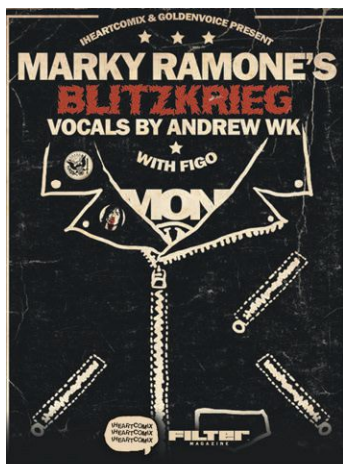
October 10 » John Anson Ford



Fri Oct 11 » Fox Theater Pomona



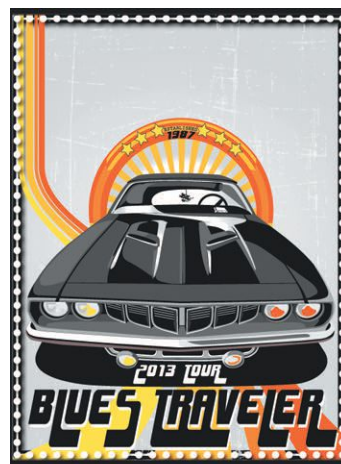
Sat Oct 12 » Shrine Auditorium



October 15 » The Fonda Theatre



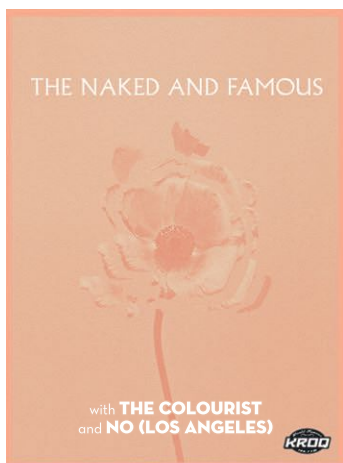
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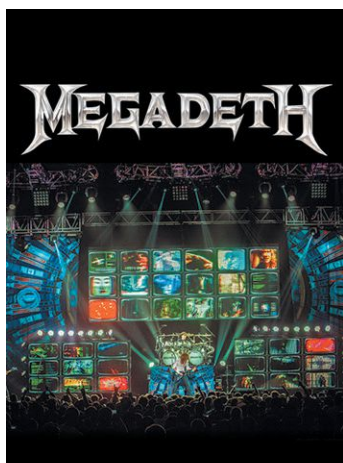
October 22 » El Rey Theatre



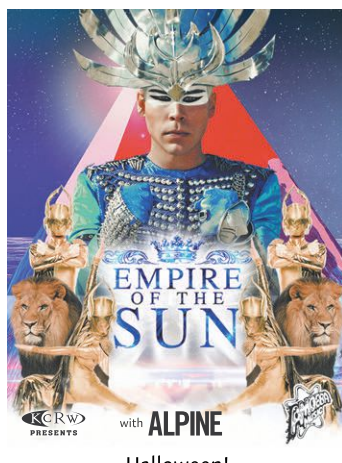
October 24 » Club Nokia



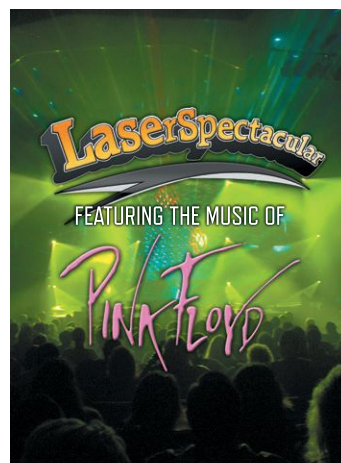
Sat Oct 26 » Fox Theater Pomona



October 29 » Shrine Expo Hall



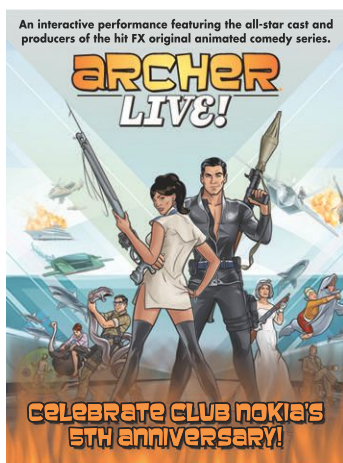
Halloween!
October 31 » Shrine Auditorium



Friday November 1 » Club Nokia



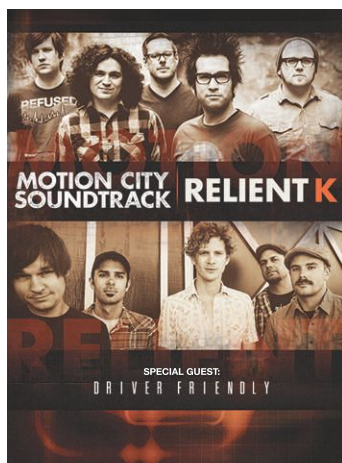
Saturday November 2 » Club Nokia



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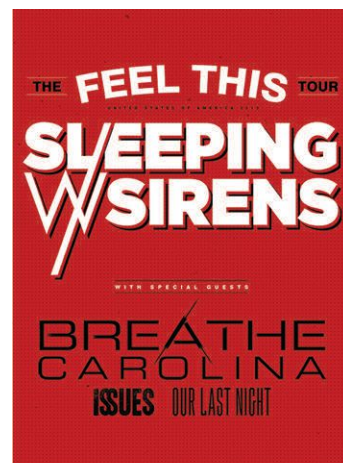
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When Ruby Castellanos' older sister, already suffering from diabetes, suddenly died of a heart attack at the tender age of 13, it set the singer on a path toward music as medicine. In the wake of the tragedy, her mother, by then a single parent, decided to quit her factory job of 15 years and the long work commutes from Riverside to Newport Beach in order to spend more time with her children. That meant selling off the family home and traveling through Mexico. "When all this happened, it was a big eye-opener on how fragile life is," Castellanos says. "My mother didn't even hesitate in selling everything and going off and buying a motor home."

The Santa Ana-based singer was around 10 years old when her mother took the family on a two-year vagabond journey through Mexico, finally settling in Aculco, a provincial town a few hours away from the nation's capital. Music was deeply woven into the social fabric of the small, colonial locale. It wasn't long before Castellanos wanted to learn how to play instruments herself.

"My friend's brother started teaching me because he knew I had an interest. I didn't even own a guitar then," she says. "He would let me borrow a requinto, and those strings hurt!" After a fear-conquering singing debut at a *quinceañera*, Castellanos became a performing musician.

She returned stateside at age 17, and in 2006, she co-founded Taller Sur, an OC-based trova group well-versed in the stringed sounds of Latin America. The outfit released a self-titled album and toured through California and Northern Mexico. A follow-up was always planned, but it never materialized, leading

Castellanos to pursue a solo effort two years ago. "I was thinking of doing something really simple, just guitar and voice, something I could sell at shows," she says.

Now, the statuesque singer is on the cusp of realizing that vision with *Todo Sana*, which translates to "Everything Heals." The collection of five Spanish-language songs was produced in the home studio of longtime friend Efrén Luna and is similar to Castellanos' previous work, but imbued with a different sentiment. "In Taller Sur, the songs were very melancholic," she explains. "When I wrote these new songs, I was really searching to find a sense of hope, of telling a story of how through music, I've healed, coped and been able to process life without such a dark or saddening kind of feeling."

Her solo effort intertwines with her work in the community. The music video for the Andean-folk-flavored "Niña" was released in conjunction with the opening ceremony of the Latino Health Access-initiated Green Heart Families Park earlier this summer in Santa Ana, a notoriously park-poor city. Another offering, which shares the title of her new EP, "Todo Sana," came to Castellanos via Mexican singer/songwriter Armando Quirós, who thought it'd be perfect for her to voice. The song deals with domestic violence, an issue she deals with daily at her job with the Family Resource Center in Santa Ana.

On other songs, the focus is purely internal. The viola accentuates "Venir Aquí," while La Santa Cecilia's Miguel "Oso" Ramirez handles percussion duties. "It is a part of healing, too, finding someone that awakens certain feelings in you. I wrote a passionate song! I'm not so sure if it was love. It's a little bit of *alburera*," Castellanos says of the Mexican practice of double-entendres with sexual undertones.

The effort was reflective of the transformation entailed in the recording process. "I was going through a lot of difficult moments emotionally. I had gone through a relationship in which I had been with somebody musically and emotionally for many years. Just writing the songs was very therapeutic," she says on the eve of *Todo Sana's* release.

"I feel like I'm a very free person now," she says, "somebody who sings, 'Venir aquí, venir aquí...'"

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LAWEEKLY Bedrocktoberfest MUSIC

You must be 21 to attend. Tickets and info available only at laweekly.com/bedrock



the RZA

As headliner for LA Weekly's 2013 Bedrocktoberfest, we are excited to welcome The Wu-Tang Clan's chief producer, the RZA.

In addition to remaining a member of the loose-knit Wu-Tang family and producing many of the group members' solo efforts, RZA is also an accomplished talent in the film industry, creating the soundtrack for Jim Jarmusch's *Ghost Dog: The Way of the Samurai*, Quentin Tarantino's *Kill Bill* movies, and the Japanese animation series, *Afro Samurai* and *Afro Samurai Resurrection*. 2012 saw RZA and horror master Eli Roth collaborate on writing the script for *Man with the Iron Fists* which RZA went on to also direct. The RZA will close the show with a 60 minute set created specifically for Bedrocktoberfest.

Liam Finn

New Zealand born, Brooklyn living, Liam Finn has packed an enormous amount into a relatively short period of time. Having performed on *Letterman*, shared stages with Wilco and Eddie Vedder, toured with The Black Keys and sold hundreds of thousands of records, Liam is an enigmatic force to be reckoned with. Currently putting the finishing touches on his as yet untitled 6th full length studio recording, (to be released the beginning of 2014) Liam is incredibly excited to be airing some of the new material at Bedrocktoberfest.



Twin Shadow & Wynn (DJ Set)

Twin Shadow is the stage name of Dominican born musician / DJ and Producer, George Lewis Jr. Drawing inspiration from extended trips abroad to Copenhagen and Berlin, and a distinctly European sensibility that takes in Can, Bowie and a classic pop melodicism, Twin Shadow has proven broad in scope and enterprise.

Wynn, known to many as the keyboardist in Twin Shadow, brings a stirring spirit to dance floors everywhere. With a diverse sense of musicality, influenced by her classical and jazz training along with her involvement with hip hop groups and punk bands, Wynn's sets bring to mind a unique blend of styles that create a frenzy.

Twin Shadow and Wynn team up on October 5 to bring their amazing mixture of mystery and music to Bedrocktoberfest. This set is a unique opportunity for us here in LA. Choose the appropriate footwear now.

Vanaprasta

Vanaprasta knows where rock music has been, and the Los Angeles quintet knows where it wants to take it.

"For a while, we called our sound 'guitarwave,' and the guys joke around that it should be 'Indie Rock Guitar Hero' or 'Epic Karaoke,'" Wilkin says with a smile. "But whatever it is, I'm glad we had the patience to find the best way to capture it, and to cultivate who we are as a band." —Kevin Bronson





MAGIC

LAWEEKLY Bedrocktoberfest

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Jon Armstrong

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David & Leeman

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Rob Zabrecky

Through a wide range of artistic work that spans acting, magic, and music, Zabrecky has established himself globally as an original entertainer. He is regarded internationally for his cumulative and diverse projects in magic, music, film, and television. In 2011 and 2012 he was voted "Stage Magician of the Year" at the Magic Castle.



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Flula is a German techno+hiphop musician with the singular goal of becoming the most famous artist in the entire world, in every genre of art. He is currently working on "Biscuit," a dubstep-techno song featuring journalist Larry King. See Flula's latest auto-tune, an exploration of a song produced by Bedrocktoberfest headliner RZA called "M.E.T.H.O.D. Man", here: flulaborg.com/film.

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SPECIAL ADVERTISING SECTION



8 GREAT METAL GUITARISTS

BY ALEX DISTEFANO

8 DIMEBAG DARRELL (PANTERA, DAMAGEPLAN)

Pantera's late, great guitar virtuoso was in the same league as Eddie Van Halen, Randy Rhoads and Ace Frehley. Dimebag Darrell's heavy riffs were the groove the band were famous for. But his partying lifestyle and goodhearted, Tazmanian Devil

personality is what really made him shine. Tragically, his life was cut short in 2004 by a mentally deranged Marine and Pantera fan, who was also killed in a standoff at a club in Ohio where Damageplan were performing.

7 ILSAHN (EMPEROR)

Emperor certainly didn't invent the genre of black metal, but they pioneered it with a new, majestic force, bringing symphonic elements into the music. The band, formed in the early '90s, used the sorcery of Ihsahn's playing to perfect the art form of Norwegian black metal.

6 CHUCK SCHULDINER (DEATH)

Perhaps one of the most underrated but most important guitarists in the history of death metal, Chuck Schuldiner founded the band DEATH, whose early albums set the standard for grind and gore metal. As the band evolved, so did Schuldiner's talent and passion for the guitar, as well as his ability to switch tempos and use abstract sound. Unfortunately, the prolific songwriter/guitarist best known as the Father of Death Metal lost his battle with a brain tumor in December 2001 at the age of 34.

5 DINO CAZARES (FEAR FACTORY, BRUJERIA, ASESINO, DIVINE HERESY)

Mexican-American Dino Cazares gave birth to his signature sound while with Fear Factory. He created musical breakdowns with the guitar that sounded good before they were trendy and overdone by the post-hardcore set, and his songwriting structure is something most nu metal/metalcore bands owe their existence to.

4 JESSE PINTADO (TERRORIZER, NAPALM DEATH, RESISTANT CULTURE)

It is said Jesse Pintado coined the term *grindcore* to describe a mix of chaos, death metal, noise and punk. Based out of Los Angeles, Terrorizer's 1989 debut album, *World Downfall*, is considered a grindcore classic, as well as a seminal album for any extreme metal fan. Sadly, Pintado passed away from liver failure in Holland in 2006, just weeks before the release of the band's second album, *Darker Days Ahead*.

3 MICK MURPHY (MY RUIN, CHEVY METAL)

This talented multi-instrumentalist and songwriter for the rock/metal band My Ruin is one of LA's best-kept secrets in terms of shredders. His old-school, rock-based, doomy, classic-metal sound perfectly matches the lyrics crafted by his band mate and wife of a decade, Tairrie B.

2 JEFF HANNEMAN (SLAYER)

The founding member of Slayer has a talent for raw speed and aggressive playing. As the band's main songwriter (of both lyrics and music), Jeff Hanneman is often cited as providing the missing link between the savage '80s metal sound and hardcore punk rock. His influences are clear: heavy doses of King Diamond, Iron Maiden and Judas Priest, all sped up to a maximum level. Sadly, Hanneman passed away in 2013 from liver failure in Hemet.

1 TONY IOMMI (BLACK SABBATH)

Heavy metal as a genre didn't exist before Black Sabbath, as most music historians, writers, fans and bands would agree. Guitarist Tony Iommi revolutionized the dark, dreamy, thick, riff-based approach to rock and blues, described as "heavy" because of its thunderous sound and lasting impact on listeners.

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Tropic Thunder

Schooling the bartender at Fullerton's Tropics Lounge

If you've only driven past this bar in the industrial section of Commonwealth Avenue in Fullerton, it's likely you thought the name was misspelled. The sign reads, "Trop's Lounge," the stem from the "i" in Tropics having dropped long ago, and no one bothered to replace it. Pair the dilapidated signage with the cobwebs chillin' in the corner of the parking lot, and you know you have yourself a bona-fide dive.

There's a rusted mini camper, a luxury car and a midcentury sedan that probably looked really nice when Kennedy was in office but now sports graffiti and a cock-eyed bumper and is perched atop a rusty trailer with a flat tire.

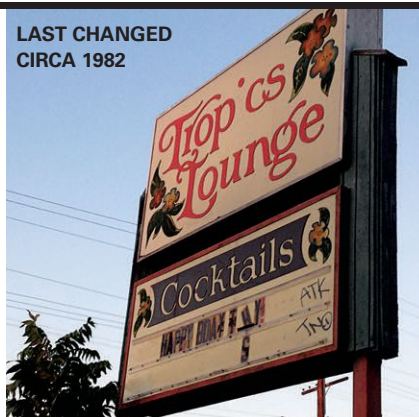
The Tropics Lounge's outside may remind you of the Rainforest Cafe thanks to the wide, sagging leaves of the overgrown trees in front of the bar. But you only have to walk down the incline to this working-class bar to realize you are very, very far from Downtown Disney.

Inside, the bar is lit mostly by neon beer signs and a Bud Light lamp above the single pool table. Everyone else there was strictly lit by alcohol. While you're ordering, take a look up: Beer caps have been pushed into the ceiling in cute designs.

The only bartender working that night didn't know what was on tap. That would be a permissible sin for most new bartenders, but Tropics Lounge has only two beers on tap. She also wasn't sure of any of the drink prices. As she brought over my draft, she said she wasn't sure whether she charged the two gentlemen I was sitting with for their brews. She told them she would check her notes. I hate to bash the girl—she seemed really sweet—but in all honesty, she was two shells shy of a peanut.

The after-work crowd—all 11 of us—on this Thursday was all white guys and gals, mostly in their late 30s. Later, this place gets packed for punk shows. There's a low stage in the back, which is cool, but who decided

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to put a pool table in front of it? With all the bashings that thing probably gets from the pits and crowds, there's no way it's even close to level.

Tropics is in various states

of disrepair, but nothing too off-putting. The cushioned lining of the long bar in the middle of the room is flaking off from wear; the beer pong machine game looked pretty fun, but it was jammed. The ladies' room door doesn't lock, and there's only one stall, so there are likely plenty of games of pee-time peek-a-boo.

I wish I had wild and crazy stories to tell you, but the working-class crowd was pretty tame. Guess I'll have to come the next time my guy's aging punk rock buddies Riotgun play. Nothing like drinking with middle-aged rockers to get the party started. . . .

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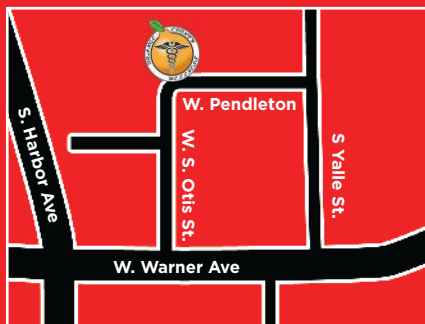
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1/2 teaspoon vanilla
5 tablespoons sugar
Pinch of salt
Pinch of cinnamon
Coffee filter and string



DIRECTIONS:

Combine the milk, sugar and salt in a saucepan on medium heat. Finely chop the cannabis and add it to the center of the coffee filter. Gather up the edges of the coffee filter and tie it up with string, creating a pouch-like-tea bag. Once the salt and sugar has dissolved, add the half and half, cinnamon, vanilla and your cannabis tea pouch. Heat to just under boiling then lower the heat and let cannabis simmer for 25 minutes. Once cannabis has simmered, squeeze the excess and remove the tea bag and add the chocolate. Turn the heat off and stir until the chocolate has melted. Serve in a mug and top with whipped cream, orange zest or stick to the classical miniature marshmallows. Makes 2 cups of Hot Pot Chocolate.

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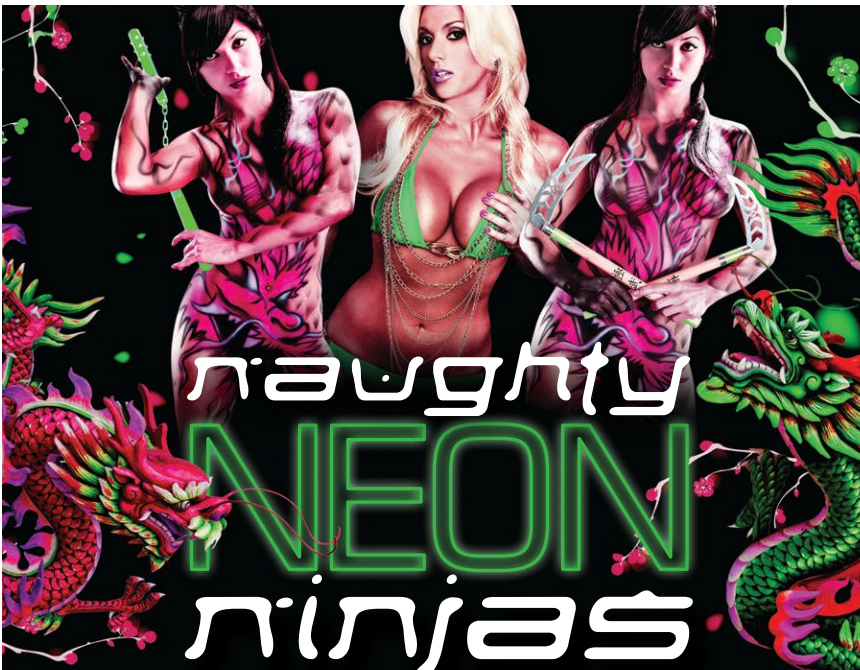
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▼ Free Will Astrology

By Rob Breznys

ARIES (March 21-April 19): I've got a good feeling about your relationship with intimacy in the coming weeks. Judging from the astrological omens, I think you will have a good instinct about how to drum up interesting fun with your most important allies. You'll just naturally know what to do to make your collaborative efforts synergistic. So by all means cash in on this potential. Don't just sit back and hope for the best; rather, call on your imagination to provide you with original ideas about how to make it all happen.

TAURUS (April 20-May 20): Would you be willing to go to extraordinary lengths to transform aspects of your life that you have felt are hard to transform? Now would be a good time to do that. Luck will flow your way if you work on healing your number one wound. Unexpected help and inspiration will appear if you administer tough love to any part of you that's addicted, immature, or unconscious. Barriers will crumble if you brainstorm about new ways to satisfy your frustrated yearnings.

GEMINI (May 21-June 20): I bet your normal paranoia levels will decline in the coming weeks. Fears you take for granted won't make nearly as much sense as they usually seem to. As a result, you'll be tempted to wriggle free from your defense mechanisms. Useful ideas that your mind has been closed to may suddenly tantalize your curiosity. I won't be surprised if you start tuning into catalysts that had previously been invisible to you. But here are my questions: Can you deal with losing the motivational force that fear gives you? Will you be able to get inspired by grace and pleasure rather than anxiety and agitation? I advise you to work hard on raising your trust levels.

CANCER (June 21-July 22): "Sometimes people have nothing to say because they're too empty," writes author Yasmin Mogahed, "and sometimes people have nothing to say because they're too full." By my reckoning, Cancerian, you will soon be in the latter category. A big silence is settling over you as new amusements and amazements rise up within you. It will be understandable if you feel reluctant to blab about them. They need more time to ripen. You should trust your impulse to remain a secret and a mystery for a while.

LEO (July 23-Aug. 22): "Insight is not a light bulb that goes off inside our heads," says author Malcolm Gladwell. "It is a flickering candle that can easily be snuffed out." Take that as a constructive warning, Leo. On the one hand, I believe you will soon glimpse quite a few new understandings of how the world works and what you could do to make it serve you better. On the other hand, you've got to be extra alert for these new understandings and committed to capturing them the moment they pop up. Articulate them immediately. If you're alone, talk to yourself about them. Maybe even write them down. Don't just assume you will be able to remember them perfectly later when it's more convenient.

VIRGO (Aug. 23-Sept. 22): After a storm, British wildlife lover Gary Zammit found a baby heron cowering in a broken nest. Its parents were dead. Zammit took the orphan under his wing. He named it Dude, and cared for it as it grew. Eventually he realized that Dude was never going to learn to fly unless he intervened. Filling his pockets full of the food that Dude loved, Zammit launched a series of flying lessons -- waving his arms and squawking as he ran along a flat meadow that served as a runway. Dude imitated his human dad, and soon mastered the art of flight. Can you see ways in which this story might have metaphorical resemblances to your own life, Virgo? I think it does. It's time for your mind to teach your body an instinctual skill or self-care habit that it has never quite gotten right.

LIBRA (Sept. 23-Oct. 22): For four days twice a year, the East China Sea recedes to

create a narrow strip of land between two Korean islands, Jindo and Modo. People celebrate the "Sea-Parting Festival" by strolling back and forth along the temporary path. The phenomenon has been called the "Korean version of Moses' miracle," although it's more reasonably explained by the action of the tides. I foresee some sweet marvel akin to this one occurring in your life very soon, Libra. Be ready to take advantage of a special dispensation.

SCORPIO (Oct. 23-Nov. 21): The desire for revenge is a favorite theme of the entertainment industry. It's presented as being glamorous and stirring and even noble. How many action films build their plots around the hero seeking payback against his enemies? Personally, I see revenge as one of the top three worst emotions. In real life, it rarely has redeeming value. People who actively express it often wreak pain and ruin on both others and themselves. Even those who merely stew in it may wound themselves by doing so. I bring this up, Scorpio, because now is an excellent time for you to shed desires for revenge. Dissolve them, get rid of them, talk yourself out of indulging in them. The reward for doing so will be a great liberation.

SAGITTARIUS (Nov. 22-Dec. 21): Just for a few days, would you be willing to put your attention on the needs of others more than on your own? The weird thing is, your selfish interests will be best served by being as unselfish and empathetic and compassionate as you can stand to be. I don't mean that you should allow yourself to be abused or taken advantage of. Your task is to express an abundance of creative generosity as you bestow your unique blessings in ways that make you feel powerful. In the words of theologian Frederick Buechner, you should go "to the place where your deep gladness and the world's deep hunger meet."

CAPRICORN (Dec. 22-Jan. 19): Imagine a scenario like this: The CEOs of five crazily rich U.S. corporations, including a major defense contractor, stage a press conference to announce that in the future they will turn down the massive welfare benefits and tax breaks the federal government has been doling out to them all these years. Now picture this: The Pope issues a statement declaring that since Jesus Christ never had a single bad word to say about homosexuals, the Catholic Church is withdrawing its resistance to gay rights. I am envisioning a comparable reversal in your life, Capricorn -- a flip-flop that seems equally improbable. But unlike the two I named, yours will actually unfold in the course of the next eight months. If it hasn't already started yet, it will soon.

AQUARIUS (Jan. 20-Feb. 18): Matteo Ricci was an Italian Jesuit priest who lived from 1552 to 1610. For his last 28 years, he worked as a missionary in China. Corresponding with his friends and family back home required a lot of patience. News traveled very slowly. Whenever he sent out a letter, he was aware that there'd be no response for seven years. What would you express about your life right now if you knew your dear ones wouldn't learn of it until 2017? Imagine describing to them in an old-fashioned letter what your plans will be between now and then . . . what you hope to accomplish and how you will transform yourself. Right now is an excellent time to take inventory of your long-term future.

PISCES (Feb. 19-March 20): The cosmos is granting you a poetic license to practice the art of apodyopsis with great relish. You know what apodyopsis is, right? It refers to the act of envisioning people naked -- mentally undressing them so as to picture them in their raw state. So, yes, by all means, Pisces, enjoy this creative use of your imagination without apology. It should generate many fine ramifications. For instance, it will prime you to penetrate beneath the surface of things. It will encourage you to see through everyone's social masks and tune in to what's really going on in their depths. You need to do that right now.

Homework: What pose would it be a relief for you to drop? How are you faking, and what could you do to stop? Freewillastrology.com.

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Mention Code OCWKL when inquiring. Call today & save!
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Notice of Public Lien Sale

NOTICE IS GIVEN that the undersigned intends to sell the personal property described below to enforce a lien imposed on said property pursuant to Sections 21700-21716 of the Business & Professions Code, Section 2328 of the UCC, Section 535 of the Penal Code and provisions of the Civil Code.

The undersigned will sell at public sale by competitive bidding on the 23rd of September, 2013 at 11:00AM on the premises where said property has been consigned for auction at Spectrum Wine Auctions, 1063 McGraw Ave Ste 100, Irvine, CA, County of Orange, State of California, the following:

Publish Dates: September 4, 2013 and September 11, 2013
Auctioneer's Name: Spectrum Wine Auctions Bond # 7609315
Auctioneer's Telephone # (949) 748-4845

NAME ON ACCOUNT
Spyglass Properties

The storage space consists of 7 bottles of wine, a combination of White, Marlot, and Chardonnay.

Purchases must be paid for at the time of purchase in cash only. All purchased items are sold as is, where is, and must be removed at the time of sale. Sale is subject to cancellation in the event of settlement between owner and obligated party.

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Are you between the ages of 18-65 years and experiencing withdrawal symptoms?

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**445
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**445
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music

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OCTOBER 2013

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NOAH AND THE WHALE
HEART OF NOWHERE TOUR
WITH
LP

3 YOU ME AT SIX
SPECIAL GUESTS
CUTE IS WHAT WE AIM FOR
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• PINKUP

4 **FILTEE**
WITH SPECIAL GUESTS
Red
OTHERWISE & WASHMAN

5 **kingdom**
12
ALEX NEWELL
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6 KIRK FRANKLIN PRESENTS
GOSPEL BRUNCH
MEAN ANIME ANIMATED - THE TOOL
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GOLD OUT!!!
WITH KIRK FRANKLIN & GEORGE RICKLEY
OF THURSDAY

7 HAVE BLUES
WILL TRAVEL

8 MAC ENTERTAINMENT
PRESENTS

18+

9 **88** PRESENTS
NATALIE
MAINES

10 GOING TO MY
THE PRETTY RECKLESS
HEAVEN'S BASEMENT
LOUNA

11 **THE RUMBLE**
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SILVERSTEIN • CHUNG NO. CAPTAIN CHUNG
THE COLOR MORALE • DANGERKIDS

12 blu eGo &
HOB 20th Anniversary
presents
blue october
the sway tour
WITH SPECIAL GUESTS
THE UNLIKELY CANDIDATES
TONI NASCONE
Anniversary

13 **HOUSE OF BLUES SPECIAL EVENTS**
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14
HELP EVER
HURT NEVER

15 **DAVID YALL**
SARA HAZE

16 NOTEVAGUSTAR
EN CONCIERTO

17 **MICHAEL FRANTI**
FRANT & SYMPHONY
ALL PEOPLE
A SYMPHONY

18 **STORY OF THE YEAR**
PAGE ONE: 10 YEAR ANNIVERSARY TOUR
WITH SPECIAL GUESTS
LAHTIHOON HEROES SET OFF KNO

19 **SAÚL**
EN CONCIERTO
LA MEMORIA DE LOS SENTIDOS
CANCIONES Y CAMINOS 1987-2011

20 KIRK FRANKLIN PRESENTS
GOSPEL BRUNCH
gigBoss
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21 **IN BLUES**
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TRUST

22 **DETOUR**
LIVE

23 **BREAKTHRU**
ENTERTAINMENT

24 Kelly McCarty
Presents...
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25 THE END OF THE BEGINNING TOUR
STREETLIGHT MANIFESTO
WITH SPECIAL GUESTS
MIKE PARK
DAN POTTHAST

26 **BOYCE AVENUE** USA
WORLD TOUR FALL 2013
MEGAN NICOLE • MADLYN BAILEY

27 **JANA KRAMER**

28 **WHERE THE**
HEART MEETS
THE SOUL

29 **Tori Kelly**

30 **Midpower**
BOYU.COM & DAVE L
PRESENT
LUCKY
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31 **JOHNNY WARR**
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ALAMAR

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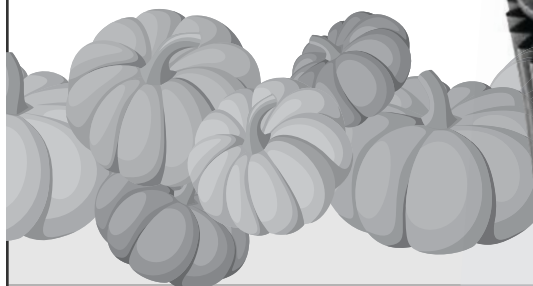
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09/28



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EYE IN I | THE GLITCH | AUDREY JONES | DELIRIUM

SAT
10/05



ONE LAST LOOK

REDEEM / REVIVE | LIONS AMONGST WOLVES | THE CITY THE SEA

MON
10/07



TERROR / FUCKED UP

POWER TRIP | CODE ORANGE KIDS

Angels

TOPLESS SPORTS BAR

OPEN
7 DAYS
12PM-2AM

SUNDAY

\$6 Pitchers • Free Pool

MONDAY

\$6 Pitchers

TUESDAY

\$1 Taco Tuesday
\$3 Bottles

WEDNESDAY

\$3.50 Imported Bottles
\$5 Fireballs • \$5 Jager Bombs

THURSDAY

\$3 Bottles \$5 Adios MF's

FRIDAY & SATURDAY

Hourly Drink Specials

ANAHEIM

3020 E. Coronado St.

(714) 630-0810

www.AngelsTopless.com

**PLATINUM
ANGELS**
*topless
gentlemens club*

SUNDAY & MONDAY

\$5 Jager Bombs

\$5 Pitchers

\$5 Fireballs

TUESDAY

\$1 Taco Tuesday

\$3 Bottles

\$6 Pitchers

THURSDAY

\$3 Bottles

\$5 Captain Bombs

FRIDAY & SATURDAY

Hourly Drink & Dance Specials

CORONA

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DANCE
SPECIALS
DAILY**

**NEW
FOOD
MENUS**

**ASK
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HOUSE FEE**

**NOW
AUDITIONING
DANCERS**

*For Domestic Only

HOME OF THE 2 FOR \$9 JAGER BOMBS!

Blondie's

MONDAY
\$4 KONA BREWING CO.
WAILUA WHEAT
& FEATURED SHOT
(CHANGES WEEKLY)

TUESDAY
DUCK, DUCK, GOOSE IS IN THE WELL!

HAPPY HUMP DAY
\$3 WELL WEDNESDAYS
SCHOONERS FOR THE PRICE OF PINTS

THURSDAY
\$6.50 DOMESTIC PITCHERS
FREE POOL

TGIF!
PELIGROSO TEQUILA IS IN THE WELL!
E-X-T-E-N-D-E-D HAPPY HOUR 3-8PM

KILL THE KEG SATURDAY
FEATURED KEG CHANGES EVERY WEEK!
\$6.50 PITCHERS

PIG SKIN SUNDAY
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21+



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WORKOUT WEDNESDAY

DECEPTION - THE ULTIMATE FEMALE ILLUSION
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LIVE ENTERTAINMENT

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PERSONAL SATISFACTION

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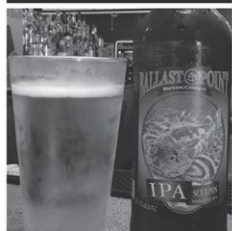
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UP TO 20% OFF

*most treatment

FREE BLEACHING FOR LIFE
AFTER TREATMENT

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- Braces - Invisalign - Wisdom teeth removal
- Implants - Gum surgery - Dentures - Cosmetic Dentistry
- 1-hour teeth whitening in office

* Some restrictions may apply, EXPIRES 12/31/2013



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**Monday Night Madness
Thursday Night Thrillers**

Easy to Play and Win

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**Tailgating Starts at 5pm
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\$1,000's in MAGIC MONEY Every Week!

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**WIN a \$500
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FOOTBALL**
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FREE Maine
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\$2 DOMESTIC PINTS
During All NFL Games

ENTERTAINMENT
Karaoke Night: Every Thursday at 9pm!
Live Band Friday & Saturday at 9pm

HAPPY HOUR
\$2 off all liquor
\$2.50 Domestic Drafts
\$3.00 Import Drafts!
MONDAY-FRIDAY 3PM-6PM
& ALL DAY WEDNESDAY

REGGAE SUNDAYS BANDS ALL SUMMER LONG @ 6PM!

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ANY MG/FLAVOR 10ML SCV ELIQUID BOTTLE FREE
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FRIDAY, SEPT 27TH, 9PM

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2 FOR 1 BEER

with purchase of one beer equal or lesser with ad only. Must present coupon. Not valid with any other offer. One ad per customer. Not valid on happy hour prices.

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Complete Dental Oral Exam, Xrays, Oral cancer screening, and regular cleaning (if no Gum disease)

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FREE BLEACHING FOR LIFE AFTER TREATMENT

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- Implants - Gum surgery - Dentures - Cosmetic Dentistry
- 1-hour teeth whitening in office

* Some restrictions may apply, EXPIRES 12/31/2013



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Karaoke Night: Every Thursday at 9pm!
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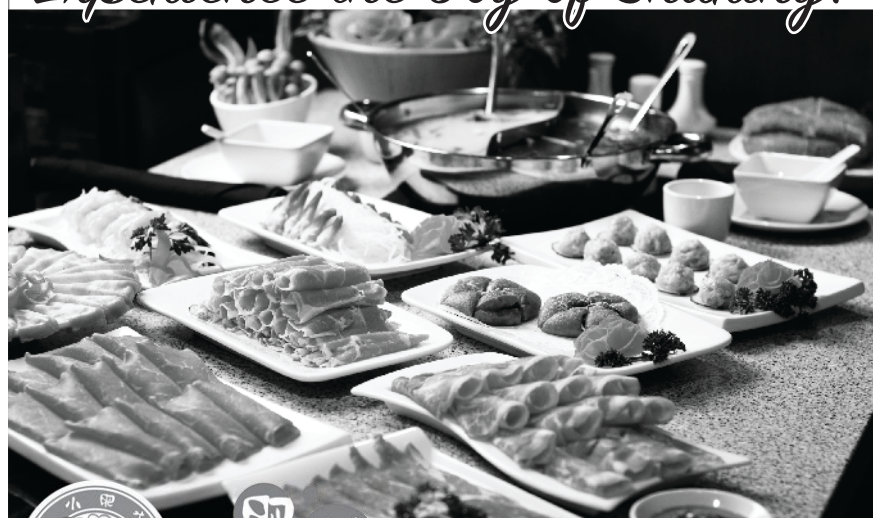
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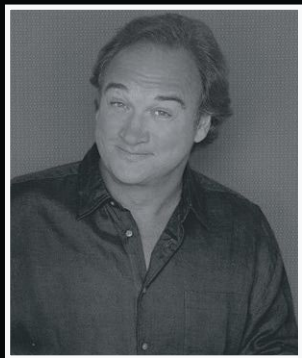
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WILLIAMS**
SEP 27 - 29



**JIM
BELUSHI**
OCT 4 - 5

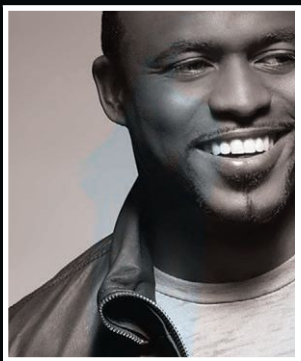


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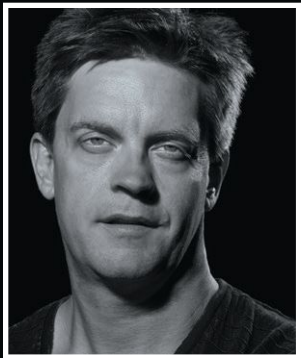
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